

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

MERRY WIVES OF WINDSOR,

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

L O N D O N :

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M D C C L X X X V I I .

INSTRUCTIONS

TO THE MEMBERS OF THE
COMMISSIONERS OF THE GENERAL LAND OFFICE

IN THE MATTER OF THE
LANDS BELONGING TO THE CROWN

AND OF THE LANDS BELONGING TO
THE SEVERAL STATES

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ANNOTATIONS

UPON

MERRY WIVES OF WINDSOR,

MERRY WIVES.] A FEW of the incidents in this comedy might have been taken from some old translation of *Il Pecorone* by Giovanni Fiorentino. I have lately met with the same story in a very contemptible performance, intituled, *The fortunate, deceived, and the unfortunate Lovers*. Of this book, as I am told, there are several impressions; but that in which I read it, was published in 1632, quarto. A something similar story occurs in *Piacevoli Notti di Straparola*, Nott. 4 Fav. 4

This comedy was first entered at Stationers' Hall, Jan. 18, 1601, by John Busby. STEEVENS.

This play should be read between *K. Henry IV.* and *K. Henry V.* JOHNSON.

A passage in the first sketch of the *Merry Wives of Windsor*, shews, I think, that it ought to be read between the *First* and the *Second Part* of *K. Henry IV.* in

A ij

the

the latter of which young Henry becomes king. In the last act, Falstaff says :

“ Herne the hunter, quoth you? am I a ghost?

“ ’Sblood the fairies hath made a ghost of me

“ What hunting at this time of night!

“ I’ll lay my life the mad *prince of Wales*

“ Is stealing his father’s deare.”

And in the play, as it now appears, Mr. Page, discountenances the addresses of Fenton to his daughter, because he keeps company with the wild *prince*, and with Poins.

The Fishwife’s Tale of Brentford in WESTWARD FOR SMELTS, a book which Shakspeare appears to have read (having borrowed from it part of the fable of *Cymbeline*), probably led him to lay the scene of Falstaff’s love-adventures at *Windsor*. It begins thus: “ In *Windsor* not long agoe dwelt a sumpter-man, who had to wife a verie faire but wanton creature, over whom, not without cause, he was something *jealous*; yet had he never any proof of her inconstancy.”

MALONE.

The adventures of *Falstaff* in this play seem to have been taken from the story of the *Lovers of Pisa*, in an old piece, called “ *Tarleton’s News out of Purgatorie*.”

Mr. Warton observes, in a note to the last *Oxford* edition, that the play was probably not written, as we now have it, before 1607, at the earliest. I agree with my very ingenious friend in this supposition; but yet the argument here produced for it may not be conclusive. *Slender* observes to master *Page*, that his *greyhound*

was

was out-run on Cotsole [Cotswold-Hills in Gloucestershire]; and Mr. Warton thinks, that the games, established there by Capt. Dover in the beginning of K. James's reign, are alluded to.—But perhaps, though the Captain be celebrated in the *Annalia Dubrensis* as the founder of them, he might be the reviver only, or some way contribute to make them more famous; for in the *Second Part of Henry IV.* 1600, justice Shallow reckons among the *Swinge-bucklers* “Will Squeel, a Cotsole man.”

In the first edition of the imperfect play, *sir Hugh Evans* is called, on the title page, the *Welch Knight*; and yet there are some persons who still affect to believe, that all our author's plays were originally published by himself.

FARMER.

Dr. Farmer's opinion is well supported by “An eclogue on the noble assemblies revived on Cotswold Hills, by Mr. Robert Dover.” See Randolph's Poems, printed at Oxford, 4to. 1638, p. 114. The hills of Cotswold, in Gloucestershire, are mentioned in *K. Rich. II.* act ii. sc. iii. and by Drayton, in his *Polyolbion* song 14.

STEEVENS

WINDSOR.] *The Merry Wives of Windsor.*] Queen Elizabeth was so well pleased with the admirable character of Falstaff in the *The Two Parts of Henry IV.* that, as Mr. Rowe informs us, she commanded Shakspeare to continue it for one play more, and to shew him in love. To this command we owe *The Merry Wives of Windsor*: which Mr. Gildon says, he was very well assured our author finished in a fortnight. But this must be meant only of the first imperfect sketch of

A ij

this

this comedy; an old quarto edition which I have seen, printed in 1602, says, in the title page—*As it hath been divers times acted both before her majesty and elsewhere.*

POPE. THEOBALD.

Mr. Gildon has likewise told us, that “our author’s house at Stratford bordered on the church-yard, and that he wrote the scene of the Ghost in *Hamlet* there; but neither for this, nor the assertion that the play before us was written in a fortnight (which was first mentioned by Mr. Dennis in his preface to the *Comical Gallant*, 1702), does he quote any authority. Stories of this kind, not related till a century after an author’s death, stand on a very weak foundation. MALONE.

ACT I.

Line 1. SIR Hugh,] This is the first, of sundry instances in our poet, where a *parson* is called *sir*. Upon which it may be observed, that anciently it was the common designation both of one in holy orders and a knight. Fuller somewhere in his Church History says, that anciently there were more *sirs* than *knights*; and so lately as temp. W. and Mar. in a deposition in the Exchequer in a case of tythes, the witness speaking of the curate, whom he remembered, styles him *sir Giles*. Vide Gibson’s View of the State of the Churches of Door, Home-Lacy, &c. page 36.

SIR J. HAWKINS.

1. —a *Star-chamber* matter of it:] Ben Jonson, intimates, that the *Star-chamber* had a right to take cognizance of such matters. See *The Magnetic Lady*, act iii. sc. iv.

“There is a court above, of the *Star-chamber*,

“To punish *routs* and *riots*.” STEEVENS.

7. *custalorum*.] This is, I suppose, intended for a corruption of *Custos Rotulorum*. The mistake was hardly designed by the author, who, though he gives Shallow folly enough, makes him rather pedantic than illiterate. If we read :

Shal. *Ay, cousin Slender, and Custos Rotulorum*.

It follows naturally :

Slen. *Ay, and Ratolorum too*. JOHNSON.

“*Ay, cousin Slender, and custalorum*.”]

I think with Dr. Johnson, that this blunder could scarcely be intended. *Shallow*, we know, had been bred to the law at *Clement's-Inn*—But I would rather read *custos* only ; then *Slender* adds naturally, “*Ay, and ratolorum too*.” He had heard the words *custos rotulorum*, and supposes them to mean different offices.

FARMER.

12. *Ay, that I do;—*] We should read :

Ay, that we do.

This emendation was suggested to me by Dr. Farmer.

STEEVENS.

22. *The luce, &c.*] Shakspeare, by hinting that the arms of the Shallows and the Lucys were the same, shews he could not forget his old friend sir Thomas Lucy, pointing at him under the character of justice Shallow. But to put the matter out of all doubt, Shakspeare

spere has here given us a distinguishing mark, whereby it appears that sir Thomas was the very person represented by Shallow. To set blundering parson Evans right, Shallow tells him, the *luce* is not the *louse*, but the *fresh fish*, or pike, the salt fish (indeed) is *an old coat*. The plain English of which is (if I am not greatly mistaken), the family of the Charlcotts had for their arms a *salt fish* originally; but when William, son of Walker de Charlcott, assumed the name of Lucy, in the time of Henry III. he took the arms of the Lucys. This is not at all improbable; for we find, when Maud Lucy bequeathed her estates to the Percys, it was upon condition they joined her arms with their own. Says Dugdale, "it is likely William de Charlcott took the name of Lucy to oblige his mother." And I say further, it is likely he took the arms of the Lucy's at the same time.

SMITH.

May it not be asked Mr. Smith, on the supposition that it was usual to salt the *luce* or *pike* (which however, I believe, was never heard of before) in what manner it could be inferred from the *painted fish* in the emblazoned arms, that it was not *fresh*, but *salted*? HENLEY.

The luce is the fresh fish, the salt fish is an old coat.]

I am not satisfied with any thing that has been offered on this difficult passage. All that Mr. Smith tells is a mere *grâtes dictum*. I cannot find that *salt fish* were ever really borne in heraldry. I fancy the latter part of the speech should be given to sir *Hugh*, who is at cross purposes with the *Justice*. *Shallow* had said just before, the coat is an old one; and now, that it is the *luce*, the *fresh fish*.—No, replies the parson, it can-

not

not be *old* and *fresh* too—"the *salt fish* is an *old coat*." I give this with rather the more confidence, as a similar mistake has happened a little lower in the scene.—
 "Slice, I say!" cries out Corporal Nym, "*Pauca, pauca: Slice*, that's my humour." There can be no doubt, but *pauca, pauca* should be spoken by *Evans*.

Again, a little before this, the copies give us :

Slender. You'll not confess, you'll not confess.

Shallow. That he will not—'tis your fault, 'tis fault —'tis a good dog.

Surely it should be thus :

Shallow. You'll not confess, you'll not confess.

Slender. That he will not.

Shallow. 'Tis your fault, 'tis your fault, &c.

This fugitive scrap of Latin, *pauca*, &c. is used in several old pieces, by characters, who have no more of literature about them, than *Nym*. So *Skinke*, in *Look about you*, 1600 :

"But *pauca Verba, Skinke*."

Again, in *Every Man in his Humour*, where it is called *benchers phrase*.

STEEVENS.

Shakspeare seems to frolick here in his heraldry, with a design not to be easily understood. In Leland's *Collectanea*, vol. I. p. ii. p. 615. the arms of *Geffrey de Lucy* are "*de goules poudre a croisil dor a treis luz dor*." Can the poet mean to quibble upon the word *poudré*, that is, *powdered*, which signifies *salted*; or strewed and sprinkled with any thing? In *Measure for Measure*, Lucio says—

"Ever your fresh whore and your *powder'd* bawd."

TOLLET.

The

The *luce* is a *pike* or *jak*:

“ Ful many a fair partrich hadde he in mewe,

“ And many a breme, and many a *luce* in stewe.”

In Ferne's *Blazon of Gentry*, 1586, quarto, the arms of the Lucy family are represented as an instance, that “ signs of the coat should something agree with the name. It is the coat of Geffrey Lord Lucy. He did bear Gules, three *lucies* hariant, Argent.”

Mr. William Oldys, (Norroy King at Arms, and well known from the share he had in compiling the *Biographica Britannica*) among the collections which he left for a *Life of Shakspeare*, observes, that——“ there was a very aged gentleman living in the neighbourhood of Stratford, (where he died fifty years since) who had not only heard, from several old people in that town, of Shakspeare's transgression, but could remember the first stanza of that bitter ballad, which, repeating to one of his acquaintance, he preserved it in writing; and here it is, neither better nor worse, but faithfully transcribed from the copy which his relation very courteously communicated to me.”

“ A parliament member, a justice of peace,

“ At home a poor scare-crow, at London an asse,

“ If lowsie is Lucy, as some volke miscalle it,

“ Then Lucy is lowsie whatever befall it:

“ He thinks himself greate,

“ Yet an asse in his state,

“ We allowe by his ears but with asses to mate,

“ If Lucy is lowsie, as some volke miscalle it,

“ Sing lowsie Lucy, whatever befall it.”

Contemptible as this performance must now appear,

at

at the time when it was written it might have had sufficient power to irritate a vain, weak, and vindictive magistrate; especially as it was affixed to several of his park-gates, and consequently published among his neighbours.—It may be remarked likewise, that the jingle on which it turns, occurs in the first scene of the *Merry Wives of Windsor*.

I may add, that the veracity of the late Mr. Oldys has never yet been impeached; and it is not very probable that a ballad should be forged, from which an undiscovered wag could derive no triumph over antiquarian credulity.

STEEVENS.

35. *The council shall hear it; it is a riot.*] He alludes to a statute made in the reign of K. Henry IV. (13, chap. 7.) by which it is enacted, “That the justices, “three, or two of them, and the sheriff, shall certify “before the king, and his counselle, all the deeds “and circumstances thereof (namely the *riot*); which “certification should be of the like force as the pre- “sentment of twelve: upon which certificate the tres- “passers and offenders shall be put to answer, and “they which be found guilty shall be punished, ac- “cording to the discretion of the kinge and counselle.”

GREY.

By *the council* is only meant the court of star-chamber, composed chiefly of the king’s council sitting in *Camera stellata*, which took cognizance of atrocious riots. In the old 4to, “the council shall know it,” follows immediately after “I’ll make a star-chamber matter of it.”

BLACKSTONE.

So,

So, in sir John Harrington's *Epigrams*, 1618:

"No marvel men of such a sumptuous dyet
"Were brought into the *Star-chamber* for a riot."

MALONE.

39. ——— *your vizaments in that.*] *Advise*ment is now an obsolete word. I meet with it in the ancient morality of *Every Man*:

"That I may amend me with good *advyse*ment."

Again:

"I shall smite without any *advyse*ment."

Again:

"To go with good *advyse*ments and delyberacyon."

It is often used by Spenser in his *Faery Queene*. So, b. ii. c. 9:

"Perhaps my succour and *advizement* meete."

STEEVENS.

45. ——— *which is daughter to Master Thomas Page,*] The whole set of editions have negligently blundered one after another in Page's Christian name in this place; though Mrs. Page calls him George afterwards in at least six several passages.

THEOBALD.

48. ——— *speaks SMALL like a woman.*] This is from the edition of 1623, and is the true reading. Thus *Lear* speaking of *Cordelia*,

"——— Her *voice* was ever soft,

"*Gentle and low*:—an excellent thing in woman."

STEEVENS.

In *The Midsummer Night's dream*, Quince tells Flute, who objects to playing a woman's part, "You shall
play

play it in a mask, and you may speak as *small* as you will."

MALONE.

57. Slend. *Did her grandsire, &c.*

And afterwards,——

"*I know the young gentlewoman, &c.*] These two speeches are in the old copy given by mistake to *Slender*. From the foregoing words it appears that *Shallow* is the person here addressed by sir Hugh, and that they both belong to him. On a marriage being proposed for his kinsman, he very naturally inquires concerning the lady's fortune. *Slender* should seem not to know what they are talking about; (except that he just hears the name of Anne Page, and breaks out into a foolish elogium on her :) for in a subsequent part of the scene, *Shallow* says to him:—"Coz, there is, as it were, a tender, a kind of tender made afar off by Sir Hugh here, do you understand me." The tender, therefore, we see had been made to *Shallow* and not to *Slender*, the former of which names should, on that account, be prefixed to the two speeches before us.

In this play, as exhibited in the first folio, many of the speeches are given to characters to whom they do not belong. Printers, to save themselves trouble, keep the names of the speakers in each scene ready composed, and are, in consequence, very liable to mistakes when two names begin (as in the present instance) with the same letter.

This change was suggested by one of the modern editors.

83. —[*I thank you always*—] Here and in the next speech of Shallow, the 4to, 1619, reads *love*, which perhaps, as Dr. Farmer observes, is right.

STEEVENS.

88. *How does your fallow greyhound, sir? I heard say, he was out-run on Cotsale.*] He means *Cotswold* in *Gloucestershire*. In the beginning of the reign of James the First, by permission of the king, one Dover, a publick-spirited attorney of Barton on the Heath, in *Warwickshire*, instituted on the hills of *Cotswold* an annual celebration of games, consisting of rural sports and exercises. These he constantly conducted in person, well mounted, and accoutred in a suit of his majesty's old clothes; and they were frequented above forty years by the nobility and gentry for sixty miles round, till the grand rebellion abolished every liberal establishment. I have seen a very scarce book, entitled, "*Annalia Dubrensia. Upon the yearly celebration of Mr. Robert Dover's Olympick games upon Cotswold hills,*" &c. *London*, 1636, 4to. There are commendatory verses prefixed, written by Drayton, Jonson, Randolph, and many others, the most eminent wits of the times. The games, as appears by a curious frontispiece, were chiefly, wrestling, leaping, pitching the bar, handling the pike, dancing of women, various kinds of hunting, and particularly coursing the hare with greyhounds. Hence also we see the meaning of another passage, where Falstaff, or Shallow, calls a stout fellow a *Cotswold-man*. But from what is here said, an inference of another kind may be drawn, respecting the

the age of the play. A meager and imperfect sketch of this comedy was printed in 1602. Afterwards Shakspeare new-wrote it entirely. This allusion therefore to *Cotswold* games, not founded till the reign of James the First, ascertains a period of time beyond which our author must have made the additions to this original rough draught, or, in other words, composed the present comedy. James the First came to the crown in the year 1603. And we will suppose that two or three more years at least must have passed before these games could have been effectually established. I would therefore, at the earliest, date this play about the year 1607. It is not generally known, at least it has not been observed by the modern editors, that the first edition of the *Merry Wives* in its present state, is in the valuable folio, printed 1623. From whence the quarto of the same play, dated 1630, was evidently copied. The two earlier quartos, 1602 and 1619, only exhibit this comedy as it was originally written, and are so far curious, as they contain Shakspeare's first conceptions in forming a drama, which is the most complete specimen of his comick powers. WARTON.

The *Cotswold-hills* in *Gloucestershire* are a large tract of downs, famous for their fine turf, and therefore excellent for coursing. I believe there is no village of that name.

BLACKSTONE.

111. —and broke open my lodge.] This probably alludes to some real incident, at that time well known.

JOHNSON.

So probably Falstaff's answer.

FARMER.

B ij

117.

117. 'Twere better for you, if 'twere known in council; you'll be laugh'd at.] This is quite in Falstaff's insolent sneering manner. "It would be much better, indeed, to have it known in the council, where you would only be laughed at.

REMARKS.

120. *Good worts! good cabbage:—*] *Worts* was the ancient name of all the cabbage kind. So in Beaumont and Fletcher's *Valentinian*:

"Planting of *worts* and onions, any thing."

STEEVENS.

124. *—coney-catching rascals,—*] A *coney-catcher* was, in the time of Elizabeth, a common name for a cheat or sharper. Green, one of the first among us who made a trade of writing pamphlets, published *A Detection of the Frauds and Tricks of Coney-catchers and Couzeners*.

JOHNSON.

So in Decker's *Satiromastix*:

"Thou shalt not *coney-catch* me for five pounds."

STEEVENS.

Your *coney-catching* rascals, Bardolph, Nym, and Pistol.] In the early quarto, Slender, speaking of the same transaction, adds,

"They carried me to the tavern, and made me drunk, and afterwards pick'd my pocket."

These words surely deserve a place in the text, being necessary to introduce what Falstaff says afterwards:

"Pistol, did you pick Master Slender's purse?" a circumstance, of which, as the play is exhibited in the folio, he could have no knowledge. MALONE.

126. *You Banbury cheese!*] This is said in allusion

to

to the thin carcase of Slender. The same thought occurs in *Jack Drum's Entertainment*, 1601 :

“ Put off your clothes, and you are like a *Banbury-cheese*—nothing but paring.”

So Heywood, in his collection of epigrams :

“ I never saw *Banbury-cheese* thick enough.”

STEEVENS.

128. *How now, Mephostophilus?*] This is the name of a spirit or familiar, in the old story book of *Sir John Faustus*, or *John Faust*: to whom our author afterwards alludes. That it was a cant phrase of abuse, appears from the old comedy cited above, called *A pleasant Comedy of the Gentle Craft*, Signat. H. 3.

“ Away you *Islington* whitepot, hence you hopper-arse, you barley-pudding full of maggots, you broiled carbonado, avaunt, avaunt *Mephostophilus*.”

In the same vein, *Bardolph* here also calls *Slender*,

“ You *Banbury* cheese.”

WARTON.

130. — *that's my humour*.] So in the ancient MS. play, entitled, *The Second Maiden's Tragedy*:

“ — I love not to disquiet ghosts, sir,

“ Of any people living; *that's my humour*, sir.”

STEEVENS.

146. — *what phrase is this*,] Sir Hugh is justified in his censure of this passage by Pecham, who in his *Garden of Eloquence*, 1577, places this very mode of expression under the article *Pleonasmus*. HENDERSON.

151. — *mill'd-sixpences*, —] It appears from a passage in sir W. Davenant's *News from Plimouth*, that

these *mill'd-sixpences* were used by way of counters to cast up money :

“ —A few *mill'd sixpencies* with which

“ My purser casts accompts.” STEEVENS.

152. *Edward Shovel-boards*, —] One of these pieces of metal is mentioned in Middleton's comedy of *The Roaring Girl*, 1611 :

“Away slid I my man, like a *shovel-board shilling*,” &c.

STEEVENS.

“ *Edward Shovel-boards*,” were the broad shillings of Edw. VI.

Taylor the water-poet, in his *Travel of Twelve-pence*, makes him complain :

“ —the unthrift every day

“ With my face downwards do at *shoave-board* play ;

“ That had I had a beard, you may suppose,

“ They had worne it off, as they have done my nose.”

And in a note he tells us :

“ Edw. shillings for the most part are used at *shoave-board*.”

FARMER.

The following extract, for the notice of which I am indebted to Dr. Farmer, will shew further the species of coin mentioned in the text: “ I must here take notice before I entirely quit the subject of these last-mentioned shillings, that I have also seen some other pieces of good silver, greatly resembling the same, and of the same date 1547, that have been so much thicker as to weigh about *half an ounce*, together with some

some others that have weighed an ounce." *Folke's Table of English silver coins*, p. 32. The former of these were probably what cost Master Slender two shillings and two-pence a piece.

REED.

158. — *latten bilboe*.] Pistol, seeing Slender such a slim, puny wight, would intimate, that he is as thin as a plate of that compound metal, which is called *latten*: and which was, as we are told, the old *orichale*. Monsieur Dacier, upon this verse in Horace's epistle *de Arte Poëtica*,

"*Tibia non ut nunc orichalco.*" &c.

says, *C'est une espece de cuivre de montagne, comme somme son mesme le temoigne; c'est ce que nous appellons aujourd'hui du leton.* "It is a sort of mountain-copper, as its very name imports, and which we at this time of day call *latten*."

THEOBALD.

After all this display of learning in Mr. Theobald's note, I believe our poet had a much more obvious meaning. *Latten* may signify no more than *as thin as a lath*. The words in some counties is still pronounced as if there was *h* in it: and Ray in his Dictionary of North Country Words, affirms it to be spelt *lat* in the north of England.

Falstaff threatens, in another play, to drive prince Henry out of his kingdom with a *daggar of lath*. A *latten bilboe* means therefore, I believe, no more than *a blade as thin as a lath—a vice's dagger*.

Theobald, however, is right in his assertion that *latten* was a metal. So Turbervile, in his Book of Falconry, 1575: "—you must set her *latten* bason, or
a vessel

a vessel of stone or earth." Again, in *Old Fortunatus*, 1600: "Whether it were lead or *latten* that hasp'd down those winking casements, I know not." Again, in the old metrical Romance of *Syr Bevis of Hampton*, b. 1. no date:

"Windowes of *latin* were set with glasse."

Latten is still a common word for *tin* in the North.

STEEVENS.

I believe Theobald has given the true sense of *latten*, though he is wrong in supposing, that the allusion is to Slender's *thinness*. It is rather to his *softness* or *weakness*.

TYRWHITT.

Lattin properly so called, is *tinned iron*, which not only serves for the ordinary utensils of a kitchen, but is also used for play-house daggers, &c. HENLEY.

159. *Word of denial in thy labra's here;*] I suppose it should rather be read:

Word of denial in my labra's hear;
that is, *hear* the word of denial in my *lips*. *Thou ly'st*.

JOHNSON.

We often talk of giving the lie in a man's *teeth*, or in his *throat*. Pistol chooses to throw the world of denial in the *lips* of his adversary, and is supposed to point to them as he speaks.

STEEVENS.

I incline strongly to Dr. Johnson's emendation. 'There are few words in the old copies more frequently misrepresented than the word *hear*.'

MALONE.

Labra's ought to be printed *labras*.

* * *

163. —marry trap,—] When a man was caught

caught in his own stratagem, I suppose the exclamation of insult was *marry, trap!* JOHNSON.

164. —nuthook's *humour*—] Read, *pass the nuthook's humour*. *Nuthook* was a term of reproach in the vulgar way, and in cant strain. In *The Second Part of Henry IV.* Dol Tearsheet says to the beadle, *Nuthook, Nuthook, you lie*. Probably it was a name given to a baliff or catchpole, very odious to the common people.

HANMER.

Nuthook is the reading of the folio, and the third quarto. The second quarto reads, *base humour*.

If you run the *Nuthook's humour on me*, is in plain English, *if you say I am a Thief*. Enough is said on the subject of *hooking moveables out at windows*, in a note on *K. Henry IV.* STEEVENS.

168. —*Scarlet and John?*] The names of two of Robin Hood's companions; but the humour consists in the allusion to Bardolph's *red face*; concerning which, see *The Second Part of Henry IV.*

WARBURTON.

173. *And being fap,*—] I know not the exact meaning of this cant word, neither have I met with it in any of our old dramattick pieces, which have often proved the best comments on Shakspeare's vulgarisms.

Dr. Farmer, indeed observes that *to fib* is *to beat*; so that *fap* may mean *being beaten*, and *cashired, turned out of company*.

STEEVENS.

The word *fap*, is probably made from *vappa*, a drunken fellow, or a good for nothing fellow, whose virtues all are exhaled. Slender in his answer seems to under-

understand that Bardolph had made use of a Latin word.

Slen. Ay, you spake in Latin then too ;”
as Pistol had just before.

S. W.

194. —my book of *songs* and *sonnets* here :] Slender very probably means the poems of Lord Surrey and others, which were extremely popular in the age of Queen Elizabeth. They were printed in 1567, with this title : *Songs and Sonnets*, written by the right honourable Lord Henry Howard, late Earl of Surrey, and others.

Slender laments that he has not this fashionable book about him, supposing that it would have assisted him in his address to Anne Page. MALONE.

196. —the book of *riddles* !] This appears to have been a popular book, and is enumerated with others in *The English Courtier, and Country Gentleman*. bl. let 4to. 1586, Sign. H 4. See quotation in note to *Much ado about Nothing*. REED.

224. —the *lips* is a *parcel* of the *mouth* ;—] Thus the old copies. The modern editors read :

“ —parcel of the *mind*.”

To be a *parcel* of any thing is an expression that often occurs in the old plays. So in Decker’s *Satiromastix* :

“ And make damnation *parcel* of your oath.”

Again, in *Tamburlaine*, 1590 :

“ To make it *parcel* of my empery.”

This passage, however, might have been designed as a ridicule on another, in John Lyly’s *Midas*, 1592 :

“ *Pet,*

"Pet. What lips hath she ?

"Li. Tush! *Lips are no part of the head, only made for a double leaf door for the mouth.* STEEVENS.

277. —a master of fence,—] *Master of defence*, on this occasion, does not simply mean a professor of the art of fencing, but a person who had taken his *master's degree* in it, I learn from one of the Sloanian MSS (now in the British Museum, No. 2530, xxvi. D.) which seems to be the fragment of a register formerly belonging to some of our schools where the "Noble Science of Defence" was taught, from the year 1568 to 1583, that in this art there are three degrees, viz. a *master's*, a *provest's*, and a *scholar's*. For each of these a prize is played, as exercises are kept in universities for similar purposes. The weapons they used were the axe, the pike, rapier, and target, rapier and cloke, two swords, the two-hand sword, the bastard sword, the dagger and staff, the sword and buckler, the rapier and dagger, &c. The places where they exercised were commonly theatres, halls, or other enclosures sufficient to contain a number of spectators, as Ealy-Place, in Holborn; the Bell Savage, Ludgate-Hill; the Curtain in Hollywell; the Gray Friars, within Newgate; Hampton Court; the Bull in Bishopsgate-Street; the Clink, Duke's-Place, Salisbury-Court; Bridewell; the Artillery-Garden, &c. &c. Among those who distinguished themselves in this science, I find Tarlton the Comedian, who "was allowed a master," the 23d of October, 1587 [I suppose, either as grand compounder, or mandamus],
he

he being "ordinary grome of her majesties chamber," and Robert Greene, who "plaide his master's prize at Leadenhall with three weapons," &c. The book from which these extracts are made is a singular curiosity, as it contains the oaths, customs, regulations, prizes, summonses, &c. of this once fashionable society. *K. Henry VIII. K. Edward VI. Philip and Mary, Q. Elizabeth*, were frequently spectators of their skill and activity.

STEEVENS.

277. — *three veneyes for a dish, &c.*] *i. e.* three *venues*, French. Three different set-to's, *bouts*, a technical term. So in Beaumont and Fletcher's *Philaster*: — "thou wouldst be loth to play half dozen *venies* at Wasters with a good fellow for a broken head." Again, in *The Two Maids of More-clacke*, 1609: "This was a pass, 'twas fencer's play, and for after *veny*, let me use my skill." So in *The famous Hist. &c. of Capt. Tho. Stukely*, 1605: — "for forfeits and *veneyes*, given upon a wager at the ninth button of your doublet."

Again, in the MSS mentioned in the preceding note, "and at any prize whether it be maister's prize, &c. whosoever doth strike his blowe and close with all, the prizer cannot strike his blowe after agayne shall wyne no game for any *veneye* so given although it should break the prizer's head."

STEEVENS.

287. *That's meat and drink to me now:—*] Deкар has this proverbial phrase in *Satiromastix*: "Yes faith, 'tis *meat and drink to me.*"

WHALLEY.

288.

288. — *Sackerson* —] *Sackerson* is likewise the name of a bear in the old comedy of *Sir Giles Goosecap*.

STEEVENS.

Sacarson was the name of a bear that was exhibited in our author's time at Paris Garden. See an old collection of *Epigrams* [by Sir John Davis] printed at Middlebrough (without date, but in or before 1598):

“Publius, a student of the common law,

“To *Paris garden* doth himself withdraw;—

“—Leaving old Ployden, Dyer, and Broke alone,

“To see old *Harry Hunkes* and *Sacarson*.”

MALONE.

290. — *that it pass'd*:—] *It pass'd*, or *this passes*, was a way of speaking customary heretofore, to signify the *excess*, or *extraordinary degree* of any thing. The sentence completed would be, *This passes all expression*, or perhaps, *This passes all things*. We still use *passing well*, *passing strange*.

WARBURTON.

296. *By cock and pye*,—] See a note on act v. sc.

1. *Henry IV*.

STEEVENS.

321. — *Bully-rook*.] This seems to have been the reading of some editions: in others it is a *bully-rock*. Mr. Steevens's explanation of it as alluding to chess-men is right. But Shakspeare might possibly have given it *bully-rock*, as *rock* is the true name of these men, which is softened or corrupted into *rook*. There is seemingly more humour in *bully-rock*.

WHALLEY.

328. —[Keisar, —] The preface to Stowe's Chronicle observes, that the Germans use the K for C, pronouncing *Keysar* for *Casar*, their general word for an emperor. TOLLET.

335. —[*a wither'd servingman, a fresh tapster*:] This not improbably a parody on the old proverb—“A broken apothecary, a new doctor.” See Ray's Proverbs, 3d edit. p. 2. STEEVENS.

338. *O base Gongarian wight! &c.*] This is a parody on a line taken from one of the old bombast plays, beginning,

“O base *Gongarian*, wilt thou the distaff wield?” I had marked the passage down, but forgot to note the play.

The folio reads *Hungarian*.

Hungarian is likewise a cant term. So in the *Merry Devil of Edmonton*, 1626, the merry Host says,

“I have knights and colonels in my house, and must tend the *Hungarians*.” Again:

“Come ye *Hungarian* pilchers.”

Again, in *Westward Hoe*, 1607:

“Play you louzy *Hungarians*.”

Again, in *News from Hell, wrought by the Devil's Carrier*, by Thomas Decker, 1606: “——the leane-jaw'd *Hungarian* would not lay out a penny pot of sack for himself.” STEEVENS.

The *Hungarians*, when infidels, over-ran Germany and France, and would have invaded England, if they could have come to it. See Stowe, in the year 930, and

and Holinshed's invasion of Ireland, p. 56. Hence their name might become a proverb of baseness. Stowe's Chronicle, in the year 1492, and Leland's Collectanea, vol. i. p. 610, spell it *Hongarian* (which might be misprinted *Gongarian*); and this is right according to their own etymology. *Hongyars i. e. domus suæ strenui defensores.* TOLLET.

The word is *Gongarian* in the first edition, and should be continued, the better to fix the allusion.

FARMER.

342. — *humour of it.*] This speech is partly taken from the corrected copy, and partly from the slight sketch in 1602. I mention it, that those who do not find it in either of the common old editions, may not suspect it to be spurious. STEEVENS.

346. — *at a minute's rest.*] Our author probably wrote :

— *at a minim's rest.*

LANGTON.

This conjecture seems confirmed by a passage in *Romeo and Juliet* :

“ — *rests his minim,*” &c.

It may however mean, that, like a skilful harquebuzier, he takes a good aim, though he has rested his piece for a minute only. So in *Daniel's Civil Wars*, &c. b. vi.

“ To *set up's rest* to venture now for all.”

STEEVENS.

At a minute's rest.] A *minim* was anciently, as the term imports, the shortest note in musick. Its

measure was afterwards, as it is now, as long as while two may be moderately counted. In *Romeo and Juliet*, act ii. Mercutio says of Tibalt, that in fighting he rests his *minim*, one, two, and the third in your bosom. A minute contains sixty seconds, and is a long time for an action supposed to be instantaneous. Nym means to say, that the perfection of stealing is to do it in the shortest time possible.

SIR J. HAWKINS.

Nym, I think, means to say, 'Tis true; Bardolph did not keep time, did not steal at the critical and exact season when he would probably be least observed. The true method is, to steal just at the instant when watchfulness is off its guard, and reposes but for a moment.

The reading proposed by Mr. Langton certainly corresponds more exactly with the preceding speech; but Shakspeare scarcely ever pursues his metaphors far.

MALONE.

348. Convey, *the wise it call*:—]

So in the old morality of *Hycke Scorne*, bl. 1. no date:

“Syr, the horesones could not *convaye* clene;

“For an they could have carried by craft as I can,” &c. STEEVENS.

354. *Young ravens must have food*.] An adage. See Ray's *Proverbs*. STEEVENS.

361. —about no waste;—]

I find the same play on words in Heywood's *Epigrams*, 1562:

“Where

"Where am I least, husband? quoth he, in the
waist;

"Which cometh of this, thou art vengeance strait
lac'd.

"Where am I biggest, wife? in the *waste*, quoth
she,

"For all is *waste* in you, as far as I see."

And again, in *The Wedding*, a comedy by Shirley, 1629:

"He's a great man indeed;

"Something given to the *wast*, for he lives within
reasonable compass."

STEEVENS.

364. —*she carves*—] It should be remembered,
that anciently the young of both sexes were instructed
in *carving*, as a necessary accomplishment. In 1508,
Wynkyn de Worde published "A Boke of *Kervynge*."
So in *Love's Labour Lost*, Biron says of Boyet, the
French courtier: "—He can *carve* too, and lisp."

STEEVENS.

370. *The anchor is deep; Will that humour pass?*] I
see not what relation *the anchor* has to *translation*. Per-
haps we may read, *the author is deep*; or perhaps the
line is out of its place, and should be inserted lower
after Falstaff has said,

"Sail like my pinnacle to these golden shores."

It may be observed, that in the tracts of that time
anchor and *author* could hardly be distinguished.

JOHNSON.

The *anchor is deep*:] Dr. Johnson very acutely pro-
poses "the *author is deep*." He reads with the first
copy, "he hath study'd her *well*."—And from this

equivocal word, Nym catches the idea of *deepness*. But it is almost impossible to ascertain the diction of this whimsical character : and I meet with a phrase in *Fenner's Comptor's Commonwealth*, 1617, which perhaps may support the old reading, " Master Decker's Bellman of London, hath set forth the vices of the time so lively, that it is impossible the *anchor* of any other man's braine can sound the sea of a more deepe and dreadful mischeefe." FARMER.

——studied her *will*, and translated her *will*——is the reading of the first folio, 1623. The contested part of the passage may mean, *His hopes are well founded*. So in the *Knight of the Burning Pestle*, by Beaumont and Fletcher :

" Now my latest *hope*

" Forsake me not, but fling thy *anchor* out,

" And let it hold."

In the year 1558 a ballad, intituled " Hold the *ancer* fast." is entered on the books of the Stationers Company.

Translation is not used in its common acceptation, but means to *explain*, as one language is explained by another. So in *Hamlet* :

" ——these profound heaves

" You must *translate*, 'tis fit we understand them."

Again, in *Troilus and Cressida* :

" Did in great Ilion thus *translate* him to me."

STEEVENS.

374. *As many devils entertain, &c.]* The old quarto reads :

" As

"As many devils attend her!" &c. STEEVENS.

I would read with the quarto—*As many devils attend her!* i. e. let as many devils attend her. MUSGRAVE.

378. —and here another to Page's wife; who even now gave me good eyes too, examined my parts with the most judicious eyelids: sometimes the beam of her view gilded my foot, sometimes my portly belly.] So, in our author's 20th sonnet:

"An eye more bright than theirs, less false in rolling,

"Gilding the object whereupon it gazeth."

MALONE.

381. —eyelids:—] This word is differently spelt in all the copies. I suppose we should write *œillades*, French.

STEEVENS.

383. *Then did the sun on dunghill shine.*] So in Lilly's *Euphues*, 1581:

"The sun shineth upon a dunghill." T. H. W.

384. —that humour.] What distinguishes the language of Nym from that of the other attendants on Falstaff, is the constant repetition of this phrase. In the time of Shakspeare such an affectation seems to have been sufficient to mark a character. In *Sir Giles Goosecap*, a play of which I have no earlier edition than that of 1606, the same peculiarity is mentioned in the hero of the piece:

"—his only reason for every thing is, that *we are all mortal*; then hath he another pretty phrase too, and that is, he will *tickle the vanity* of every thing."

STEEVENS.

385. *O, she did so course-o'er my exteriors—*] So in *Cupid's Whirligig*, 1607:

“——with a gredie eye feedes on my exteryors.”

HENDERSON.

386. ——*intention*,——] *i. e.* eagerness of desire.

STEEVENS.

389. ——*she is a region in Guiana, all gold and bounty.*] If the tradition be true (as I doubt not but it is) of this play being wrote at queen Elizabeth's command, this passage, perhaps, may furnish a probable conjecture that it could not appear till after the year 1598. The mention of Guiana, then so lately discovered to the English, was a very handsome compliment to sir Walter Raleigh, who did not begin his expedition to South America till 1535, and returned from it in 1596, with an advantageous account of the great wealth of Guiana. Such an address of the poet was likely, I imagine, to have a proper impression on the people, when the intelligence of such a golden country was fresh in their minds, and gave them expectations of immense gain.

THEOBALD.

390. *I will be cheater to them both, and they shall be exchequers to me;—*] The same joke is intended here, as in the *The Second Part of Henry the Fourth*, act ii.

“——I will bar no honest man my house, nor no cheater.”——

By which is meant *Escheatour*, an officer in the Exchequer, in no good repute with the common people.

WARBURTON.

400. ———*tear you these letters tightly;*] *i. e.* cleverly, alertly. So in *Antony and Cleopatra*. Antony, putting on his armour, says,

“ My queen’s a squire

“ More *tight* at this than thou.”

Tightly is the reading of the early quarto, and of the first folio, the only authentick ancient copy of this play as enlarged by the author. *Rightly* is the arbitrary reading of the quarto 1630, and of the folio 1632:

MALONE.

No phrase is so common in the eastern counties of this kingdom, and particularly in Suffolk, as *good tightly*, for *briskly and effectually*.

HENLEY.

401. ———*my pinnace*——] A pinnace seems anciently to have signified a small vessel, or sloop, attending on a larger.

So in Rowley’s *When you see me you know me*, 1613:

“ ——was lately sent

“ With threescore sail of ships and *pinnaces*.”

Again, in *Muleasses the Turk*, 1610:

“ Our life is but a sailing to our death

“ Thro’ the world’s ocean: it makes no matter then,

“ Whether we put into the world’s vast sea

“ Shipp’d in a *pinnace* or an argosy.”

At present it signifies only a man of war’s boat.

STEEVENS.

404. ———*the humour of this age,*] Thus the 4to, 1619: The folio reads—the *honor of the age*.

STEEVENS.

406. *Let vultures gripe thy guts!—*] This hemistich is a burlesque on a passage in *Tamburlaine*, or *The Scythian Shepherd*, of which play a more particular account is given in one of the notes to *Henry the IV.* p. ii. act ii. sc. iv.

STEEVENS.

406. —for gourd, and fullam holds;

And high and low beguiles the rich and poor:]

Fullam is a cant term for false dice, *high* and *low*. Torriano, in his Italian dictionary, interprets *Pise* by *false dice, high and low men, high fullams and low fullams*. Jonson, in his *Every Man out of his Humour*, quibbles upon this cant term: “*Who, he serve? He keeps high men and low men, he has a fair living at fullam.*”—As for *gourd*, or rather *gord*, it was another instrument of gaming, as appears from Beaumont and Fletcher’s *Scornful Lady*: “—and thy dry bones can reach at nothing now, but gords or inne-pins.”

WARBURTON.

In the *London Prodigal* I find the following enumeration of false dice.—“I bequeath two bale of false dice, videlicet, *high men* and *low men, fulloms*, stop cater-traies, and other bones of function.”

STEEVENS.

410. *I have operations in my head,—*] The words in Roman, which are omitted in the folio, were recovered from the early quarto.

MALONE.

416. *I will discuss the humour of this love to Ford.*] The very reverse of this happens. See act ii. where *Nym* makes the discovery to *Page*, and not to *Ford*, as here promised; and *Pistol*, on the other hand, to *Ford*, and not to *Page*. Shakspeare is frequently guilty of these little forgetfulnesses.

STEEVENS.

Though

Though Shakspeare is sometimes forgetful, it appears from the first copy of this play that the editors of the folio alone are answerable for the present inaccuracy. In the early quarto *Nym* declares, he will make the discovery to *Page*; and *Pistol* says, "And I to *Ford* will likewise tell," &c. And so without doubt these speeches ought to be printed.

MALONE.

423. *yellowness*,—] *Yellowness* is jealousy.

JOHNSON.

So, in *Law Tricks*, &c. 1608:

"If you have me you must not put on *yellow*."

Again, in *The Arraignment of Paris*, 1584:

"—Flora well, perdie,

"Did paint her *yellow* for her *jealousy*."

STEEVENS.

423. —the revolt of mien—] *The revolt of mine* is the old reading. *Revolt of mien*, is change of countenance, one of the effects he has just been ascribing to jealousy.

STEEVENS.

This, Mr. Steevens truly observes to be the old reading, and it is authority enough for *the revolt of mien* in modern orthography. "Know you that fellow that walketh there?" says Eliot, 1593—"he is alchymist by his *mien*, and hath multiplied all to moonshine."

FARMER.

434. —at the latter end, &c.] *i. e.* when my master is in bed.

JOHNSON.

437. —no breed *bate*:—] *Bate* is an obsolete word signifying strife, contention. So, in the Coun-

tess

tess of Pembroke's *Antonius*, 1530:

" Shall ever civil *bate*

" Gnaw and devour our state!"

Again, in *Acolastus*, a comedy, 1540:

" We shall not fall at *bate*, or stryve for this matter."

Stanyhurst, in his translation of *Virgil*, 1582, calls *Erinnys* a *make bate*.

STEEVENS.

438. *He's somewhat peevish that way:*] I believe this is one of Dame Quickly's blunders, and she means *precise*.

MALONE.

—*peevish*] *Peevish* is foolish. So in *Cymbeline*, act ii.

" —he's strange and *peevish*." STEEVENS.

446. —*a little wee face*,—] *Wee*, in the northern dialect, signifies very little. Thus in the Scottish proverb, that apoligizes for a little woman's marriage with a big man: "—A *wee* mouse will creep under a mickle cornstack.

COLLINS.

So in Heywood's *Fair Maid of the West*, com. 1631: " He was nothing so tall as I, but a little *wee* man, and somewhat hutch-back." Again, in *The Wisdom of Doctor Dodypoll*, 1600:

" Some two miles, and a *wee* bit, Sir."

Wee is derived from *wenig*. Dutch. On the authority of the 4to, 1619, we might be led to read *whey-face*:

" —Somewhat of a weakly man, and has as it were a *whay-coloured* beard." *Macbeth* calls one of the messengers *Whey-face*.

STEEVENS.

Little wee is certainly the right reading; it implies some-

some-

something extremely diminutive, and is a very common vulgar idiom in the North. *Wee* alone has only the signification of *little*. Thus *Cleiveland*:

"A Yorkshire *wee bitt*, longer than a mile."

The proverb is a mile and a *wee bit*; *i. e.* about a league and a half.

REMARKS.

447. —a Cain-colour'd beard.] Cain and Judas, in the tapestries and pictures of old, were represented with *yellow* beards.

THEOBALD.

Theobald's conjecture may be countenanced by a parallel expression in an old play called *Blurt Master Constable*, or, *The Spaniard's Night-Walk*, 1602:

"——over all,

"A goodly, long, thick, *Abraham-coloured* beard."

Again, in *Soliman and Perseda*, 1599, Basilisco says:

"——where is the eldest son of Priam,

"That *Abraham-colour'd* Trojan?"——

I am not however certain, but that *Abraham* may be a corruption of *Auburn*. Again, in *The Spanish Tragedy*, 1605:

"And let their beards be of *Judas* his own colour."

Again, in *A Christian turn'd Turk*, 1612:

"That's he in the *Judas* beard."——

Again, in the *Insatiate Countess*, 1613:

"I ever thought by his *red beard* he would prove a *Judas*."

In an age, when but a small part of the nation could read, ideas were frequently borrowed from presentations in painting or tapestry. A *cane-coloured* beard, however, might signify a beard of the colour of *cane*,

D

i. e.

i. e. a sickly yellow; for *straw*-coloured beards are mentioned in the *Midsummer Night's Dream*. STEEVENS.

The new edition of Leland's *Collectanea*, vol. v. p. 295, asserts, that painters constantly represented Judas the traitor with a *red head*. Dr. Plot's *Oxfordshire*, p. 153, says the same. This conceit is thought to have arisen in England, from our ancient grudge to the *red-haired Danes*. TOLLET.

See my quotation in *K. Henry VIII.* act. v.

STEEVENS.

450. —as tall a man of his hands,—] Perhaps this is an allusion to the jockey measure, *so many hands high*, used by grooms when speaking of horses. *Tall*, in our author's time, signified not only height of stature, but stoutness of body. The ambiguity of the phrase seems intended. PERCY.

Whatever be the origin of this phrase, is very ancient, being used by Gower:

“A worthie knight was of his honde,

“There was none suche in all the londe.”

De Confessione Amantis, lib. v. fol. 118. b.

STEEVENS.

461. —we shall be *shent*—] *i. e.* Scolded, roughly treated. So in the old *Interlude of Nature*, bl. l. no date:

“—I can tell thee one thyng,

“In fayth you wyll be *shent*.”

STEEVENS.

466. —and down, down, a-down-a, &c.] To deceive her master, she sings as if at her work.

SIR J. HAWKINS.

This

This appears to have been the burden of some song then well known. In *Every Woman in her Humour*, 1609, sign. E. 1. one of the characters says, "Hey good boies i'faith now a three man's song, or the old downe a downe."

REED.

467. Enter Doctor Caius.] It has been thought strange, that our author should take the name of Caius for his Frenchman in this comedy; but Shakspeare was little acquainted with literary history; and without doubt, from this unusual name, supposed him to have been a foreign quack. Add to this, that the doctor was handed down as a kind of Rosicrucian: Mr. Ames had in MS. one of the "*Secret Writings of Dr. Caius*."

FARMER.

This character of *Dr. Caius* might have been drawn from the life; as in *Jacke of Dover's Quest of Enquirie*, 1604 (perhaps a republication), a story called *The Foole of Winsor* begins thus "Upon a time there was in Winsor a certain simple outlandish doctor of phisicke belonging to the deane," &c.

STEEVENS.

468. —un boitier verd;—] *Boitier* in French signifies a case of surgeon's instruments.

GREY.

I believe it rather means a *box of salve*, or case to hold *simples*, for which Caius professes to seek. The same word, somewhat curtailed, is used by Chaucer, in the *Pardoneres Prologue*, v. 12241:

"And every boist full of thy letuarie."

Again, in the *Skyenner's Play*, in the Chester Collection of Mysteries. MS. Harl. p. 149, Mary Magdalen says:

D ij

"T.

"To balme his bodye that is so brighte,

"*Boist* here have I brought." STEEVENS.

43. —What, the *goujere*!] So in *K. Lear*:

"The *goujeers* shall devour them."

The *goujere*; i. e. *morbus Gallicus*. See Hammer's note, *K. Lear*, act v. STEEVENS.

457. *You shall have an fool's-head*—] Mrs. Quickly, I believe, intends a quibble between *ann*, sounded broad, and *one*, which was formerly sometimes pronounced *on*. In the Scottish dialect *one* is written, and I suppose pronounced, *ane*.

In 1603, was published *Ane verie excellent and delectable treatise intituled Philotus*, &c.

In act ii. sc. i. of this play, *an* seems to have been misprinted for *one*:

"What *an* unweigh'd behaviour," &c.

The mistake there probably arose from the similarity of the sounds. MALONE.

570. —but I detest, *an honest maid as ever broke bread*.] Dame Quickly means to say —I protest.

MALONE.

ACT II.

Line 4. —*THOUGH* love use reason for his precisian, he admits him not for his counsellor:—] This is obscure: but the meaning is, *though* love permit reason to

ell

tell what is fit to be done, he seldom follows its advice.—By *precisian*, is meant one who pretends to a more than ordinary degree of virtue and sanctity. On which account they gave this name to the Puritans of that time. So Osborne—“*Conform their mode, words, and looks to these PRECISIANS.*” And Mainie, in his *City Match*:

“——I did commend

“A great PRECISIAN to her for her woman.”

WARBURTON.

——*precisian*,——] Of this word I do not see any meaning that is very apposite to the present intention. Perhaps Falstaff said, *Though love use reason as his physician, he admits him not for his counsellor.* This will be plain sense. Ask not the *reason* of my love; the business of *reason* is not to assist love, but to cure it. There may however be this meaning in the present reading, *Though love*, when he would submit to regulation, may *use reason as his precisian*, or director in nice cases, yet when he is only eager to attain his end, he takes not reason for his counsellor.

JOHNSON.

Dr. Johnson wishes to read *physician*; and this conjecture becomes almost a certainty from a line in our author's 147th sonnet,

“My reason the *physician* to my love,” &c.

FARMER.

The character of a *precisian* seems to have been very generally ridiculed in the time of Shakspeare. So in the *Malcontent*, 1604: “You must take her in the right

vein then: as, when the sign is in Pisces, a fishmonger's wife is very sociable: in Cancer, a *precisian's* wife is very flexible." Again, *Dr. Faustus*, 1604:

"I will set my countenance like a *precisian*."

Again, in Ben Jonson's *Case is alter'd*, 1609:

"It is *precisianism* to alter that,

"With austere judgment, which is given by nature."
STEEVENS.

If *physician* be the right reading, the meaning may be this: A lover, uncertain as yet of success, never takes reason for his counsellor, but, when desperate, applies to him as his physician. MUSGRAVE.

13. *Thine own true knight,*

By day or night.] This expression, which is ludicrously employed by Falstaff, anciently meant, at all times. So, in the third book of Gower, *De Confessione Amantis*:

"The sonne cleped was Machayre,

"The daughter eke Canace hight,

"By daie bothe and eke by night."

Loud and still, was another phrase of the same meaning.

STEEVENS.

20. *What an unweigh'd behaviour, &c.*] Thus the folio and 4to. 1630. It has been suggested to me, that we should read, *one*.

STEEVENS.

21. — *Flemish drunkard* —] It is not without reason that this term of reproach is here used. Sir John Smythe in *Certain Discourses*, &c. 4to. 1590, says, that the habit of drinking to excess was introduced into England from the Low Countries, "by some of

"our

“our such men of warre within these very few years,
 “whereof it is come to passe that now-a-days there
 “are very fewe feastes where our said men of warre
 “are present, but that they do invite and procure all
 “the companie, of what calling soever they be, to
 “carousing and quaffing; and, because they will not
 “be denied their challenges, they, with many new
 “conges, ceremonies, and reverences, drinke to the
 “health and prosperitie of princes; to the health of
 “counsellors, and unto the health of their greatest
 “friends both at home and abroad; in which exercise
 “they never cease till they be dead drunke, or, as the
 “*Flemings* say, *Doot dronken*. He adds, “And this
 “aforesaid detestable vice hath within these sixe or
 “seven yeares taken wonderful roote amongst our
 “English Nation, that in times past was wont to be of
 “all other nations of Christendome one of the so-
 “berest.”

REED.

25. —*I was then frugal of my mirth:*] By breaking this speech into exclamations, the text may stand; but I once thought it must be read, *If I was not then frugal of my mirth.*

JOHNSON.

48. *What?—thou liest!—Sir Alice Ford!—These knights will HACK; and so thou shouldst not alter the article of thy gentry.*] Hanmer says, to *hack*, means to hackney, or prostitute. I suppose he means—*These knights will degrade themselves, so that she will acquire no honour by being connected with them.* Perhaps the passage has been hitherto entirely misunderstood. To *hack*, is an expression used in the ridiculous scene between

tween Quickly, Evans, and the boy; and signifies, *to do mischief*. The sense of this passage may therefore be, these knights are a riotous, dissolute sort of people, and on that account thou should'st not wish to be of the number.

It is not, however, impossible that Shakspeare meant by—*these knights will hack*—these knights will soon become *hackney'd* characters.—So many knights were made about the time this play was amplified (for the passage is neither in the copy 1602, nor 1619) that such a stroke of satire might not have been unjustly thrown in. In *Hans Beer Pot's Invisible Comedy*, 1618, is a long piece of ridicule on the same occurrence :

“ 'Twas strange to see what *knighthood* once would do :

“ Stir great men up to lead a martial life——

“ To gain this honour and this dignity.——

“ But now, alas ! 'tis grown ridiculous ;

“ Since bought with money, sold for basest prize,

“ That some refuse it who are counted wise.”

STEEVENS.

These knights will *hack* (that is, become cheap and vulgar), and therefore she advises her friend not to sully her gentry by becoming one. The whole of this discourse about knighthood is added since the first edition of this play; and therefore I suspect this is an oblique reflection on the prodigality of James I. in bestowing these honours, and in erecting in 1611 a new order of knighthood, called Baronets; which few of the ancient gentry would condescend to accept. See

sir

sir Hugh Spelman's epigram on them, *Gloss.* p. 76, which ends thus:

“ —dum cauponare recusant

“ Ex vera geniti nobilitate viri;

“ Interea e caulis hic prorepat, ille tabernis,

“ Et modo fit dominus, qui modo servus erat.”

See another stroke at them in *Othello.* act iii.

To *hick* and to *hack*, in Mrs. Quickley's language, signifies to *stammer* or *hesitate*, as boys do in saying ther lessons.

BLACKSTONE.

Between the time of King James's arrival at Berwick in April 1603, and the 20th of May, he made two hundred and thirty-seven knights; and, in the July following, between three and four hundred. It is highly probable that the play before us was enlarged in that or the subsequent year, when this stroke of satire must have been highly relished by the audience. That the order of *Baronets* was pointed at here, is, I think, highly improbable.

MALONE.

51. *We burn day-light!—*] *i. e.* we have more proof than we want. The same proverbial phrase occurs in the *Spanish Tragedy*:

Hier. “ Light me your torches.”

Pedro. “ Then *we burn day-light.*”

So in *Romeo and Juliet*, Mercutio uses the same expression, and then explains it:

“ *We waste our lights in vain like lamps by day.*”

STEEVENS

I think, the meaning rather is, we are wasting time in idle talk, when we ought to read the letter: resembling

sembling those who waste candles by burning them in the day-time.

MALONE.

60. — *Green Sleeves*.] This song was entered on the books of the Stationer's Company in September 1580: "Licensed unto Richard Jones, a newe northern dittye of the lady *Green Sleeves*." Again, "Licensed unto Edward White, a ballad, beinge the lady *Greene Sleeves*, answered to Jenkyn hir friend." Again, in the same month and year: "*Green Sleeves* moralized to the Scripture," &c. Again to Edward White:

"*Green Sleeves* and countenance.

"In countenance is *Green Sleeves*." STEEVENS.

75. — *press*—] *Press* is used ambiguously, for a *press* to print, and a *press* to squeeze. JOHNSON.

84. — *some strain in me*,]. Thus the old copies. The modern editors read,

"some *stain* in me,"

but, I think, unnecessarily. A similar expression occurs in *The Winter's Tale*:

"With what encounter so uncurrent, have I

"*Strain'd* to appear thus?"

And again in *Timon*:

"——a noble nature

"May catch a *wrench*."

STEEVENS.

96. — *the chariness* of our honesty.] *i. e.* the *caution* which ought to attend on it. STEEVENS.

97. *Oh, that my husband saw this letter!*] Surely Mrs. Ford does not wish to excite the jealousy, of which she complains. I think we should read—*Oh, if my husband*, &c. and thus the copy, 1619: "*Oh lord,*

lord, if my husband should see the letter ! i' faith, this would even give edge to his jealousy." STEEVENS.

107. —curtail-dog—] *i. e.* a dog that misses his game. The tail is counted necessary to the agility of a greyhound. JOHNSON.

112. —gally-mawfry;—] *i. e.* A medley. So in the *Winter's Tale*: "They have a dance, which the wenches say is a *gallimaufry* of gambols." Pistol ludicrously uses it for a woman. Thus, in *A Woman never vex'd*, 1632 :

"Let us show ourselves gallants or *galli-maufries*."

STEEVENS.

The folio reads :

"He loves the *gallymaufry*——"

which may be right.—He loves a medley ; all sorts of women, high and low, &c.

Ford's reply—*love my wife*——may refer to what Pistol had said before :

"Sir John affects thy wife." MALONE.

I am not induced by this reasoning to follow the folio.

STEEVENS.

112. —Ford, *perpend*.] This is perhaps a ridicule on a passage in the old comedy of *Cambyses* :

"My sapient words I say *perpend*."

Again :

"My queen *perpend* what I pronounce."

Shakspeare has put the same word into the mouth of Polonius.

STEEVENS.

120. —cuckoo birds do sing.] Such is the reading of the folio, and the quarto 1630. The quartos 1602, and 1619, read :

"—when

“——when cuckoo-birds appear.”

STEEVENS.

121. *Away, sir corporal Nym.*——

Believe it, Page; he speaks sense.] Nym, I believe, is out of place, and we should read thus :

Away, sir corporal.

Nym. *Believe it, Page; he speaks sense.* JOHNSON.

Perhaps Dr. Johnson is mistaken in his conjecture. He seems not to have been aware of the manner in which the author meant this scene should be represented. Ford and Pistol, Page and Nym, enter in pairs, each pair in separate conversation : and while Pistol is informing Ford of Falstaff's design upon his wife, Nym is, during that time, talking *aside* to Page, and giving information of the like plot against *him*.—When Pistol has finished, he calls out to Nym to come *away*; but seeing that he and Page are still in close debate, he goes off alone, first assuring Page, he may depend on the truth of Nym's story. *Believe it, Page.* Nym then proceeds to tell the remainder of his tale out aloud. *And this is true, &c.* A little further on in this scene, Ford says to Page, *You heard what this knave* (i. e. Pistol) *told me.* Page replies, *Yes, and you heard what the other* (i. e. Nym) *told me.* STEEVENS.

122. *Believe it, Page; he speaks sense.*] Thus has the passage been hitherto printed, says Dr. Farmer; but surely we should read, as it now stands in the text. *Believe it Page, he speaks,* means no more than——*Page, believe what he says.* This sense is expressed not only in the manner peculiar to *Pistol*, but to the grammar of the times.

STEEVENS.

127. —I have a sword, and it shall bite upon my necessity.—He loves your wife, &c.] Nym, to gain credit, says, that he is above the mean office of carrying love-letters; he has nobler means of living; *he has a sword, and upon his necessity, i. e. when his need drives him to unlawful expedients, his sword shall bite.* JOHNSON.

134. *The humour of it,*—] The following epigram taken from an old collection without date, but apparently printed before the year 1600, will best account for Nym's frequent repetition of the word *humour*. Epig. 27.

Aske HUMOUR what a feather he doth weare,
It is his *humour*. (by the Lord) he'll sweare.
Or what he doth with such a horse-taile locke;
Or why upon a whore he spends his stocke?
He hath a *humour* doth determine so.
Why in the stop-throte fashion he doth goe,
With scarfe about his necke, hat without band?
It is his *humour*. Sweet sir, understand
What cause his purse is so extreame distrest
That oftentimes is scarcely penny-blest?
Only a *humour*. If you question why
His tongue is ne'er unfurnish'd with a lye?
It is his *humour* too he doth protest.
Or why with serjeants he is so opprest,
That like to ghosts they haunt him ev'rie day?
A rascal *humour* doth not love to pay.
Object why bootes and spurres are still in season?
His *humour* answers: *humour* is his reason.
If you perceive his wits in wetting shrunke,
It cometh of a *humour* to be drunke.

E

When

When you behold his looks pale, thin, and poore,
 Th' occasion is, his *humour* and a whoore.
 And every thing that he doth undertake,
 It is a veine, for senceless *humour's* sake.

STEEVENS.

140. *I will not believe such a Cataian,——*] That by a *Cataian* some kind of *sharper* was meant, I infer from the following passage in *Love and Honour*, a play by sir W. Davenant, 1649:

“ Hang him, bold *Cataian*, he indites finely,
 “ And will live as well by sending short epistles,
 “ Or by the sad *whisper* at your *gamester's* ear,
 “ When the great *By* is drawn,
 “ As any *distrest gallant* of them all.”

Cathaia is mentioned in the *Tamer Tamed*, of Beaumont and Fletcher:

“ I'll wish you in the Indies, or *Cathaia*.”

The tricks of the *Cataians* are hinted at in one of the old black letter histories of that country; and again in a dramatic performance, called the *Pedler's Prophecy*, 1595:

“ —— in the *east part of Inde*,

“ Through seas and floods, they work all *thievish*.”

Mr. Malone observes, that in a book of Shakspeare's sage, entitled, *A brief Description of the whole World*, “ —the people of China are (said to be) very *politick* and *crafty*, and in respect thereof contemning the wits of others; using a proverb, That all other nations do see but with one eye, but they with two.”

STEEVENS.

143. 'Twas a good sensible fellow:——] This, and the

two

two preceding speeches of Ford, are spoken to himself, and have no connection with the sentiments of Page, who is likewise making his comment on what had passed, without attention to Ford. STEEVENS.

187. — *cavalero justice,*] So in *The Stately Moral of three Ladies of London*, 1590:

“Then know, Castilian *cavalieros*, this.”

There is a book printed in 1599, called, *A countercuffe given to Martin Junior; by the venturous, hardie, and renowned Pasquil of Englande*, CAVALLIERO. STEEVENS.

209. — *and tell him, my name is Brook,*—] Thus both the old quartos; and thus most certainly the poet wrote. We need no better evidence than the pun that Falstaff anon makes on the name, when Brook sends him some burnt sack.

“Such Brooks are welcome to me, that overflow with such liquor.”

The players, in their editions, altered the name to Broom.

THEOBALD.

211. — *said I well?*] The learned editor of the *Canterbury Tales of Chaucer*, in 4 vols. 8vo. 1775, observes, that this phrase is given to the *host* in the *Pardoner's Prologue*:

“Said I not well? I cannot speke in terme:”

v. 12246. and adds, “it may be sufficient with the other circumstances of general resemblance, to make us believe that Shakspeare, when he drew the character, had not forgotten his Chaucer.” The same gentleman has since informed me, that the passage is

E ij

not

not found in any of the ancient printed editions, but only in the MSS.

STEEVENS.

212. — *Will you go AN-HEIRS?*] This nonsense is spoken to Shallow. We should read, *Will you go ON HERIS?* i. e. Will you go on, master? *Heris*, an old Scotch word for master.

WARBURTON.

The merry Host has already saluted them separately by titles of distinction; he therefore probably now addresses them collectively by a general one,

“ — *Will you go on, heroes?* ”

or, as probably,

“ — *Will you go on, hearts?* ”

He calls Dr. Caius *Heart of Elder*; and adds, in a subsequent scene of this play, *Farewell my hearts*. Again, in the *Midsummer Night's Dream*, Bottom says,

“ Where are these *hearts?* ”

My brave hearts, or *my bold hearts*, is a common word of encouragement. A *heart of gold* expresses the more soft and amiable qualities, the *Mores aurei* of Horace; and a *heart of oak* is a frequent encomium of rugged honesty.

STEEVENS.

Will you go an-heirs?] Perhaps we should read, “ Will you go and *hear us?* ” So in the next page,

“ I had rather *hear them* scold than fight.”

MALONE.

213. *Have with you, mine host.*] This speech is given in all the editions to *Shallow*; but it belongs, I think, to *Ford*, to whom the host addresses himself when he says:

“ *Will you go and hear us?* ”

It

It is not likely he should address himself to *Shallow*, because *Shallow* and he had already concerted the scheme, and agreed to go together; and accordingly, *Shallow* says, a little before to *Page*,

“Will you go with *us* to behold it?”

The former speech of *Ford*—*None I protest, &c.* is given in like manner, in the first folio, to *Shallow*, instead of *Ford*: The editors corrected the one, but over-looked the other.

MALONE.

214. *I have heard, the Frenchman hath good skill in his rapier.*] In the old quarto, here follows these words:

“*Shal.* I tell you what, master *Page*; I believe the doctor is no jester, he'll lay it on; for though we be justices, and doctors, and churchmen, yet we are the sons of women, master *Page*.”

“*Page.* True, master *Shallow*.”

“*Shal.* It will be found so, master *Page*.”

“*Page.* Master *Shallow*, you yourself, have been a great fighter, now a man of peace.”

Part of this dialogue is found afterwards in the third scene of the present act; but it seems more proper here, to introduce what *Shallow* says of the prowess of his youth.

MALONE.

220. *my long sword,——*] Before the introduction of rapiers, the swords in use were of an enormous length, and sometimes raised with both hands. *Shallow*, with an old man's vanity, censures the innovation by which lighter weapons were introduced, tells what he could once have done with his *long-sword*, and ridicules the terms and rules of the rapier.

JOHNSON.

The *two-handed* sword is mentioned in the ancient *Interlude of Nature*, bl. l. no date :

“ Somtyme he serveth me at borde,

“ Somtyme he bereth my *two-hand* sword.”

See a note to the *First Part of K. Henry IV.* act ii.

STEEVENS.

Dr. Johnson's explanation of the *long-sword* is certainly right ; for the early quarto reads my *two-hand* sword ; so that they appear to have been synonymous.

Carleton, in his *Thankful Rembrance of God's Mercy*, 1625, speaking of the treachery of one Rowland York, in betraying the town of Deventer to the Spaniards in 1587, says ; “ he was a Londoner, famous among the cutters in his time, for bringing a new kind of fight—to run the point of a *rapier* into a man's body. This manner of fight *he* brought *first* into *England*, with great admiration of his audaciousnes: when in England before that time, the use was, with little bucklers, and with broad swords, to strike and not to thrust; and it was accounted unmanly to strike under the girdle.”

MALONE.

221. —tall fellows—] The old quartos read—tall *fencers*.

STEEVENS.

226. —stand so firmly on his wife's frailty,—] To *stand on any thing*, does signify to *insist on it*. So in Heywood's *Rape of Lucrece*, 1630 : “ All captains, and *stand upon* the honesty of your wives.” Again in Warner's *Albion's England*, 1602, book 6. chap. 30.

“ For stoutly on their honesties do wylie harlots stand.”

The

The *jealous Ford* is the speaker, and all *chastity* in women appears to him as a *frailty*. He supposes *Page* therefore to insist on that *virtue* as steady, which he himself suspects to be without foundation. STEEVENS.

234. —[*the world's mine oyster, &c.*] Dr. Grey supposes Shakspeare to allude to an old proverb, "—The mayor of Northampton opens *oysters* with his dagger."—*i. e.* to keep them at a sufficient distance from his nose, that town being fourscore miles from the sea. STEEVENS.

235. —[*I will retort the sum in equipage.*] This is added from the old quarto of 1619, and means, I will pay you again in stolen goods. WARBURTON.

I rather believe he means, that he will pay him by waiting on him for nothing. So in *Love's Pilgrimage*, by Beaumont and Fletcher:

"And boy, be you my guide,

"For I will make a full descent in *equipage*."

That *equipage* ever meant *stolen goods*, I am yet to learn.

STEEVENS.

Dr. Warburton may be right; for I find *equipage* was one of the cant words of the time. In *Davies' Papers Complaint*, (a poem which has erroneously been ascribed to *Donne*) we have several of them:

"Embellish, blandishment, and *equipage*."

Which words, he tells us in the margin, *overmuch savour of witlesse affectation*. FARMER.

240. *your coach-fellow, Nym*;—] Thus the old copies. *Coach-fellow* has an obvious meaning, but the modern editors read, *couch-fellow*. The following passage

sage from B. Jonson's *Cynthia's Revels* may justify the reading I have chosen: "—'Tis the swaggering *coach-horse* Anaides, that *draws with him* there." Again, in *Monsieur D' Olive*, 1606: "Are you he, my Page here makes choice of, to be his fellow *coach-horse*!" Again, in a *True Narrative of the entertainment of his Royal Majesty, from the time of his departure from Edinburgh, till his receiving in London, &c.* 1603: "—Base pilfering theefe was taken who plaid the cutpurse in the court: his fellow was ill mist, for no doubt he had a walking mate: they drew together like *coach-horses*, and it is a pitie they did not hang together." Again, in *Every Woman in her Humour*, 1609:

"For wit, ye may be *coach'd* together."

Again, in 10th B. of Chapman's *Translation of Homer*:

"—their chariot horse, as they *coach-fellows* were."

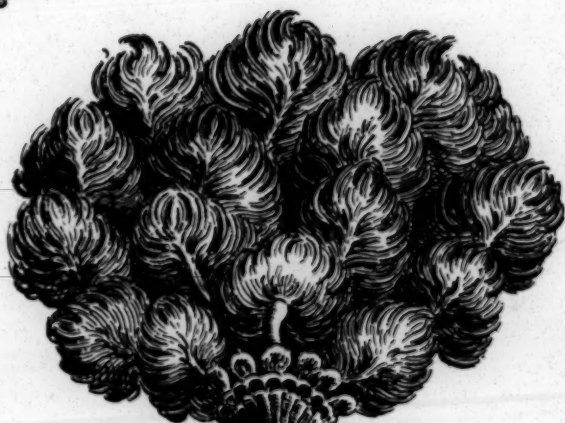
STEEVENS.

243. —and tall fellows:—] A tall fellow, in the time of our author, meant, a stout, bold, or courageous person. In *A Discourse on Usury*, by Dr. Wilson, 1584, he says, "Here in England, he that can rob a man by the high way, is called a *tall fellow*." Lord Bacon says, "that bishop Fox caused his castle of Norham to be fortified, and manned it likewise with a very great number of *tall soldiers*."

STEEVENS.

244. —lost the handle of her fan,—] It should be remembered that *fans*, in our author's time, were more costly than they are at present, as well as of a different construction. They consisted of ostrich feathers (or others of equal length and flexibility), which were

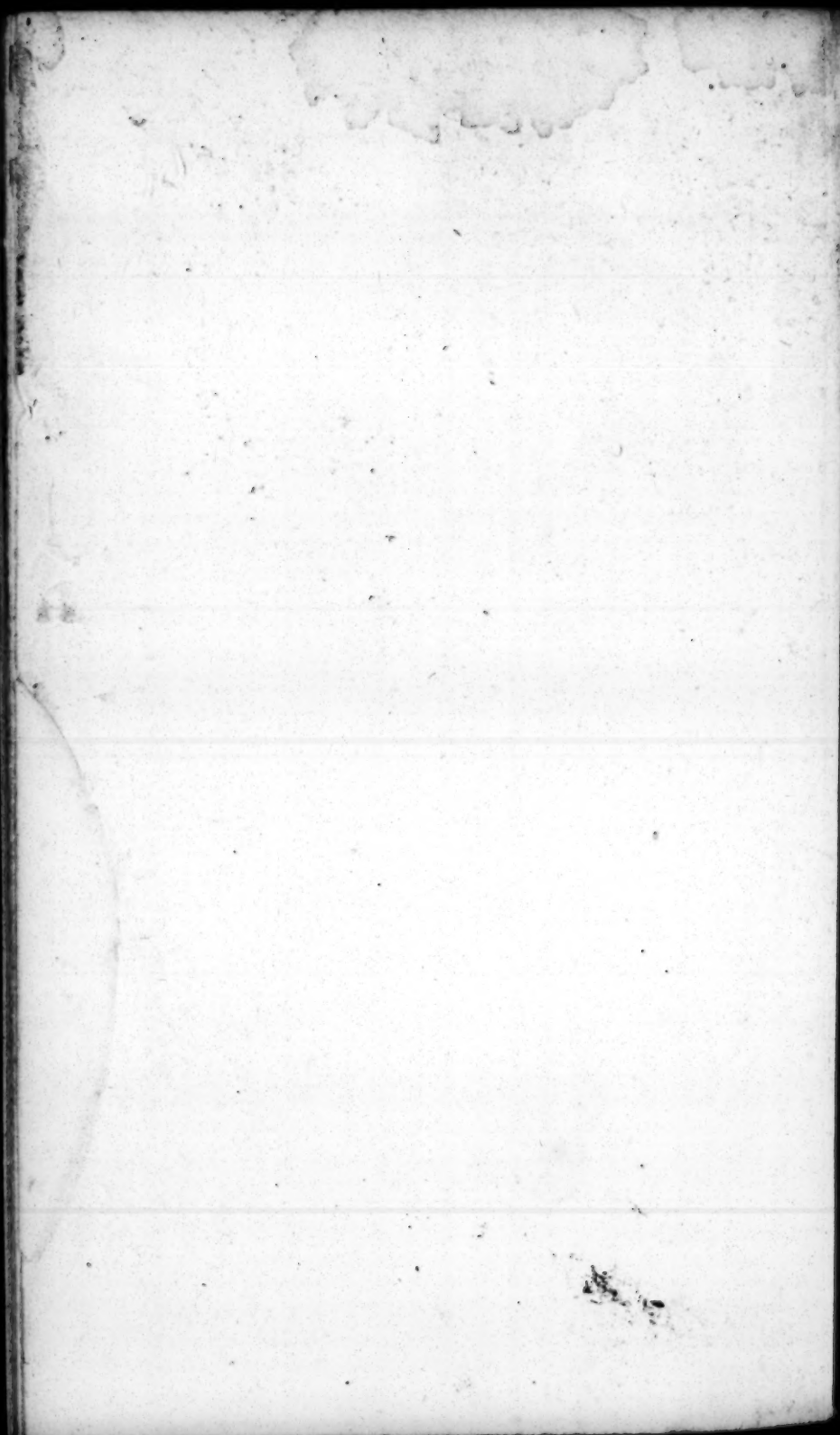
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SPECIMENS of FANS.

*from the Drawings of Titian & Cesare Vecelli
as referred to in the Notes on the Merry Wives of Windsor.*

London. Printed for John Bell British Library Strand Dec^r. 23^d. 1786.



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were stuck into handles. The richer sort of these were composed of gold, silver, or ivory of curious workmanship. One of them is mentioned in *The Fleire*, Com. 1610: "—she hath a fan with a *short silver handle*, about the length of a barber's syringe." Again, in *Love and Honour*, by sir W. Davenant, 1649: "All your plate, Vaso, is the *silver handle* of your old prisoner's *fan*."

In the frontispiece to a play, called *Englishmen for my Money*, or *A pleasant Comedy of a Weman will have her Will*, 1616, is a portrait of a lady with one of these fans, which, after all, may prove the best commentary on the passage. Three other specimens are taken from the *Habiti Antichi et Moderni di tutto il Mondo*, published at Venice, 1598, from the drawings of *Titian*, and *Cesare Vecelli*, his brother. This fashion was perhaps imported from Italy, together with many others in the reign of King Henry VIII. if not in that of King Richard II.

STEEVENS.

Thus also Marston, in the *Scourge of Villainie*, lib. iii. sat. 8.

"———Another he

"Her *silver-handled fan* would gladly be."

And in other places. And bishop Hail, in his *Satires*, published 1597, lib. v. sat. 4.

"Whiles one piece pays her idle waiting manne,

"Or buys a hoode, or *silver-handled fanne*."

WARTON.

It appears from *Marston's Satires*, that the sum of 40l. was sometimes given for a fan in the time of queen Elizabeth.

MALONE.

"While

In the Sidney papers, published by *Collins*, a fan is presented to queen Elizabeth for a new year's gift, the handle of which was studded with diamonds.

WARTON.

A representation of the *fan* here mentioned by Mr. Warton, together with the others by *Titian* and his brother, to which Mr. Steeven's refers are here given from a print of them in the NOTES subjoined to the HISTORY of VATHOK.

J. B.

251. — *A short knife and a thong:—*] So Lear:

“When cutpurses come not to *thongs*.”

WARBURTON.

Part of the employment given by Drayton, in *The Mooncalf*, to the *Baboon*, seems the same with this recommended by Falstaff:

“He like a gypsy oftentimes would go,

“All kinds of gibberish he hath learn'd to know:

“And with a stick, a short string, and a noose,

“Would show the people tricks at fast and loose.”

Theobald has *throng* instead of *thong*. The latter seems right.

LANGTON.

Both the folio and quarto read *throng*. MALONE.

Greene, in his *Life of Ned Browne*, 1592, says: “I had no other fence but my *short knife*, and a paire of *purse-strings*.”

STEEVENS.

See a note on *Antony and Cleopatra*, that explains the trick of *fast and loose*.

SIR J. HAWKINS.

251. — *Picht - hatch,—*] A noted place for thieves and pick-pockets.

THEOBALD.

Piſſ.

Piſt-hatch is frequently mentioned by contemporary writers. So, in Ben Jonson's *Every Man in his Humour*:

"From the Bordello it might come as well,
"The Spital, or *Piſt-hatch*."

Again, in Randolph's *Muses Looking-glass*, 1638:

"——the lordship of *Turnbull* so
"Which with my *Piſt-hatch*, Grange, and Shore-
ditch farm," &c.

Piſt-hatch was in *Turnbull-street*:

"——your whore doth live
"In *Piſt-hatch*, *Turnbull-street*."

Amends for Ladies, a Comedy by N. Field, 1639.

The derivation of the word *Piſt-hatch* may perhaps be discovered from the following passage in *Cupid's Whirligig*, 1607: "——Set some *picks* upon your *hatch*, and I pray, profess to keep a bawdy-house." Perhaps the unseasonable and obstreperous irruptions of the gallants of that age might render such a precaution necessary. So, in *Pericles P. of Tyre*, 1609: "——If in our youths we could *pick* up some pretty estate, 'twere not amiss to keep our door *hatch'd*," &c.

STEEVENS.

This was a cant name of some part of the town noted for bawdy-houses; as appears from the following passage in Marston's *Scourge for Villanie*, lib. iii. sat. 11:

"——Looke, who yon doth go?
"The meager letcher lewd *Luxurio*.——
"No newe edition of drabbes come out,
"But seene and allow'd by *Luxurio's* snout.

"Did

“ Did ever any man ere hear him talke

“ But of *Pick-hatch*, or of some Shoreditch balke,

“ Aretine’s filth,” &c.

Sir Thomas Hanmer says, that this was “ a noted harbour for thieves and pickpockets,” who certainly were proper companions for a man of Pistol’s profession. But Falstaff here more immediately means to ridicule another of his friend’s vices; and there is some humour in calling Pistol’s favourite brothel, his manor of *Pickt-hatch*. Marston has another allusion to *Pickt-hatch* or *Pick-hatch*, which confirms this illustration:

“ ——— His old cynicke dad

“ Hath forc’t them cleane forsake his *Pick-hatch*
drab.” Lib. i. sat. 3. WARTON.

259. — *ensconce* your rags, &c.] A *sconce* is a petty fortification. To *ensconce*, therefore, is to protect as with a fort. The word occurs again in *K. Henry IV. Part I.* STEEVENS.

260. — *red lattice phrases*, —] Your ale-house conversation. JOHNSON.

Red lattice at the doors and windows, were formerly the external denotements of an ale-house. So, in *A Fine Companion*, one of Shackerley Marmion’s plays: — “ A waterman’s widow at the sign of the *red lattice* in Southwark.” Again, in *Arden of Feversham*, 1592:

“ — his sign pulled down, and his *lattice* born away.”

Again, in the *Miseries of enforc’d Marriage*, 1607:

“ — ’tis

“ — ’tis treason to the *red lattice*, enemy to the sign-post.”

Hence the present *chequers*. Perhaps the reader will express some surprize, when he is told that shops, with the sign of the *chequers*, were common among the Romans. See a view of the left hand street of Pompeii, (No. 9.) presented by Sir William Hamilton (together with several others, equally curious), to the *Antiquary Society*.

STEEVENS.

— *your red lattice phrases.*] Again, more appositely, in *A Strapado for the Divell*, by R. Braithwaite, 1615: “To the true discoverer of secrets, Monsieur *Bacchus*,—Master gunner of the pottle-pot ordnance, prime founder of *red lattices*, &c.

MALONE.

293. — *canaries.*] This is the name of a brisk light dance, and is therefore properly enough used in low language for any hurry or perturbation.

JOHNSON.

So Nash, in *Pierce Pennylesse his Supplication*, 1595, says: “A merchant’s wife jets it as gingerly, as if she were dancing the *canaries*.” It is highly probable, however, that *canaries* is only a mistake of Mrs. Quickly’s for *quandaries*; and yet the Clown, in *As You Like it*, says, “we that are true lovers run into strange *capers*.”

STEEVENS.

309. — *earls, nay, which is more, pensioners;—*]

This may be illustrated by a passage in Gervase Holles’s *Life of the First Earl of Clare*. *Biog. Brit. Art.*

HOLLES. “I have heard the earl of Clare say, that when he was *pensioner* to the queen, he did not

F

know

know a worse man of the whole band than himself; and that all the world knew he had then an inheritance of 4000l. a year." TYRWHITT.

Barrett, in his *Alvearie*, or Quadruple Dictionary, 1580, says, that a *pensioner* was "a gentleman about his prince alwaie redie, with his speare." STEEVENS.

"In the month of December, 1539," says Stowe. [Annals, p. 973. edit. 1605], "were appointed to wait on the king's person fifty gentlemen, called *pensioners*, or spears, like as they were in the first yeare of the king; unto whom was assigned the summe of fiftie pounds yearly for the mayntenance of themselves, and every man two horses, or one horse and a gelding of service."

Their dress was remarkably splendid, and therefore likely to strike Mrs. Quickly.—Hence, in *A Midsummer Night's Dream*, our author selected from all the tribes of flowers, the *golden-coated* cowslips for *pensioners* to the Fairy Queen.

"The cowslips tall, her *pensioners* be;

"In their *gold coats* spots you may see," &c.

MALONE.

319. —you wot of;—] To wot is to know. Obsolete. So in *K. Henry VIII.*

"—Wot you what I found?" STEEVENS.

322. —*frampold*—] This word I have never seen elsewhere, except in Dr. Hacket's *Life of Archbishop Williams*, where a *frampul* man signifies a peevish troublesome fellow. JOHNSON.

In *The Roaring Girl*, a comedy, 1611, I meet with
a word,

a word, which, though differently spelt, appears to be the same.

Lax. "Coachman.

Coach. "Anon, sir!

Lax. "Are we fitted with good *phrampell* jades?"

Ray, among his *South* and *East* country words, says that *frampald*, or *frampard*, signifies *fretful*, *peevisish*, *cross*, *froward*. As *froward* (he adds) comes from *from*, so may *frampard*.

Nash, in his *Praise of the Red Herring*, 1599, speaking of *Leander*, says; "the churlish *frampold* waves gave him his belly full of fish-broth."

So, in *The Inner Temple Masque*, by Middleton 1619:—" 'tis so *frampole*, the puritans will never yield to it." So, in *The Blind Beggar of Bethnal Green*, by John Day:

"I think the fellow's *frample*," &c.

So, in Beaumont and Fletcher's *Wit at several Weapons*:

"Is Pompey grown so malapert, so *frample*?"

STEEVENS.

Thus, in the *Isle of Gulls*—"What a goodyer aile your mother, are you *frampull*, know you not your own daughter?"

HENLEY.

345.—to send her your little page, of all loves:—]
Of all loves, is an adjuration only, and signifies no more, than if she had said, desires you to send him by all means.

It is used in Decker's *Honest Whore*, Part I. 1635:—"conjuring his wife, *of all loves*, to prepare cheer

F ij

fitting,"

fitting," &c. Again, in Holinshed's *Chronicle*, p. 1064: "Mrs. Arden desired him, *of all loves*, to come back againe." STEEVENS.

358. a *nay word*,—] i. e. a *watch word*. So in a subsequent scene: "—We have a *nay-word* to know one another," &c. STEEVENS.

369. This PINK is one of Cupid's carriers :

Clap on more sails ; pursue ; up with your fights ;

Give five, she is my prize ;] A *pink* is a vessel of the small crafts employed as a *carrier* (and so called) for merchants. Fletcher uses the word in his *Tamer Tamed* :

" This PINK, this painted foist, this cockle-boat,

" To hang her *fights* out, and defy me, friends!

" A well known man of war."——

As to the word *fights*, both in the the text and in the quotation, it was then, and, for aught I know, may be now, a common sea-term. Sir Richard Hawkins, in his *Voyages*, p. 66, says: " For once we cleared her deck, and had we been able to have spared but a dozen men, doubtless we had done with her what we would ; for she had no close FIGHTS," i. e. if I understand it right, *no small arms*. So that by *fights* is meant any manner of defence, either small arms or cannon. So, Dryden, in his tragedy of *Amboyna* :

" Up with your FIGHTS,

" And your *nettings* prepare," &c.

But, not considering this, I led the Oxford editor into
a silly

a silly conjecture, which he has done me the honour of putting into *his* text, which is indeed a proper place for it.

“Up with YOND FRIGAT.” Warburton.

So, in *The Ladies Privilege*, 1640: “These gentlemen know better to cut a caper than a cable, or board a *pink* in the Bordells, than a pinnacle at sea.” A small salmon is called a salmon-*pink*.

Dr. Farmer, however, observes, that the word *punk* has been unnecessarily altered to *pink*. In Ben Johnson’s *Bartholomew Fair*, justice Overdo says of the pig-woman; “She hath been before me, *punk*, *pin-nace*, and bawd, any time these two and twenty years.”

Steevens.

The quotation from Dryden might at least have raised a suspicion, that *fighths* were neither *small arms* nor *cannon*. *Fights* and *nettings* are properly joined. *Fights*, I find, are *cloaths* hung round the ship to conceal the men from the enemy, and *close-fights* are *bulk-heads*, or any other shelter that the fabrick of a ship affords.

Johnson.

So, in Heywood and Rowley’s comedy, called *Fortune by Land and Sea*:—“display’d their ensigns, *up with all their feights*, their matches in their cocks,” &c. So, in the *Christian turned Turk*, 1612: “Lace the netting, and let down the *fighths*, make ready the shot,” &c. Again, in the *Fair Maid of the West*, 1615:

“Then now *up with your fighths*, and let your ensigns,

“Blest with St. George’s cross, play with the winds.”

Again, in Beaumont and Fletcher's *Valentinian*:

"—while I were able to endure a tempest,
 " And bear my *fights* out bravely, till my tackle
 " Whistled i' th' wind."——

384. —go to: via!] This cant phrase of exultation is common in the old plays. So, in *Blurt Master Constable*:

"*Via* for fate! Fortune, lo! this is all."

STEEVENS.

Markham uses this word as one of the vocal helps necessary for reviving a horse's spirits in galloping large rings when he grows slothful. Hence this cant phrase (perhaps from the Italian, *via*) may be used on other occasions to quicken or pluck up courage.

TOLLET.

395. —not to charge you;—] That is, not with a purpose of putting you to expence, or *being burthensome*.

JOHNSON.

434. —*meed*,——] i. e. rewards. STEEVENS.

457. of *great admittance*,——] i. e. admitted into all, or the greatest companies.

STEEVENS.

458. —generally *allowed*——] *Allowed* is *approved*. So in *K. Lear*.

"—— if your sweet sway

" *Allow* obedience," &c.

STEEVENS.

464. —to lay an amiable siege——] i. e. a siege of love.

MALONE.

473. —She is too bright to be look'd against.]

"*Nimium lubricus aspici.*" *Hor.*

MALONE.

475. —instance and argument—] Instance is ample. JOHNSON.

477. — the ward of her purity,—] i. e. The defence of it. STEEVENS.

512. — and I will aggravate his stile ;—] Stile is a phrase from the Herald's office. Falstaff means, that he will add more titles to those he already enjoys. So, in Heywood's *Golden Age*, 1611 :

“ I will create lord of a greater stile.”

Again, in Spenser's *Faery Queen*, b. v. c. 2.

“ As to abandon that which doth contain

“ Your honour's stile, that is, your warlike shield.” STEEVENS.

524. — Amaimon—Barbason,—] The reader who is curious to know any particulars concerning these dæmons, may find them in Reginald Scott's *Inventorie of the Names, Shapes, Powers, Government, and Effects of Devils and Spirits, of their several Seignories and Degrees, a strange Discourse worth the reading*, p. 377, &c. From hence it appears that *Amaimon* was king of the East, and *Barbatos* a great countie or earl.

STEEVENS.

531. — an Irishman with my *aqua vitæ* bottle,—] Heywood, in his *Challenge for Beauty*, 1636, mentions the love of *aqua vitæ* as characteristick of the Irish :

“ The Briton he metheglin quaffs,

“ The Irish, *aqua vitæ*.”

By *aqua vitæ*, was, I believe, understood, not brandy

brandy but *usquebaugh*, for which the Irish have been long celebrated. So, in Marston's *Malecontent*, 1604:

"The Dutchman for a Drunkard,

"The Dane for golden locks,

"The Irishman for *usquebaugh*,

"The Frenchman for the——." MALONE.

Dericke in *The Image of Irelande*, 1581, Sign. F 2. mentions *Uskebeaghe*, and in a note explains it to mean *aqua vitæ*. REED.

537. — *Eleven o'Clock* —] Ford should rather have said *ten o'clock*: the time was between ten and eleven; and his impatient suspicion was not likely to stay beyond the time. JOHNSON.

565. —to see thee *foin*,—] To *foin*, I believe, was the ancient term for making a thrust in fencing, or tilting. So, in *The wise Woman of Hogsdon*, 1638:

"I had my wards, and *foins* and quarter blows."

Again, in the *Devils Charter*, 1607:

"—— suppose my duellist

"Should falsify the *foine* upon me thus,

"Here will I take him."

Spenser, in his *Faery Queen*, often uses the word *foin*. So in b. ii. c. 8.

"And strook and *foyn'd*, and lash'd outrageously."

Again, in Holinshed, p. 833. "First six *foines* with hand-speares," &c. STEEVENS.

567. —thy *stock*,—] *Stock* is a corruption of *stocata*,

stocata, Italian, from which language the technical term that follow are likewise adopted. STEEVENS.

570. — *my heart of elder &c*—] It should be remember'd, to make this joke relish, that the *elder* tree has *no heart*. I suppose this expression was made use of in opposition to the common one, *heart of oak*.

STEEVENS.

571. — *bully Stale* ?—] The reason why Caius is called *bully Stale*, and afterwards *Urinal*, must be sufficiently obvious to every reader, and especially to those whose credulity and weakness have enrolled them among the patients of the present *German* empiric, who calls himself *Doctor Alexander Mayersbach*.

STEEVENS.

574. — *Castilian*—] *Castilian* and *Ethiopian*, like *Cataian*, appear in our author's time to have been cant terms. I have met with them in more than one of the old comedies. So, in a description of the *Armada* introduced in the *Stately Moral of the Three Lords of London*, 1590:

“ To carry as it were a careless regard

“ Of these *Castilians*, and their accustomed bravado.”

Again :—“ To parly with the proud *Castilians*.”

I suppose *Castilian* was the cant term for *Spaniard* in general.

STEEVENS.

“ Thou art a *Castilian king*, Urinal!” quoth mine host to Dr. Caius. I believe this was a popular slur upon the Spaniards, who were held in great contempt after the business of the *Armada*. Thus we have

have a *Treatise Parænetical*, wherein is shewed the right way to resist the Castilian king: and a sonnet, prefixed to *Lea's Answer to the Untruths published in Spain, in glorie of their supposed Victory atchieved against our English Navie*, begins,

“Thou fond Castilian king!” and so in other places.

FARMER.

Dr. Farmer's observation is just. Don Philip the Second affected the title of King of Spain; but the realms of Spain would not agree to it, and only styled him king of *Castile* and Leon, and so he wrote himself. His cruelty and ambitious views upon other states rendered him universally detested. The *Castilians* being descended chiefly from Jews and Moors, were deemed to be of a malign and perverse disposition; and hence, perhaps, the term *Castilian* became opprobrious. I have extracted this note from an old pamphlet, called *The Spanish Pilgrime*, which I have reason to suppose is the same discourse with the *Treatise Parænetical*, mentioned by Dr. Farmer.

TOLLET.

581. — against the *hair*, &c.] This phrase is proverbial, and taken from stroking the *hair* of animals a contrary way to that in which it grows—We now say, against the *grain*.

STEEVENS.

599. — *mock-water*.] The host means, I believe, to reflect on the inspection of urine, which made a considerable part of practical physick in that time; yet I do not well see the meaning of *mock-water*.

JOHNSON.

Perhaps

Perhaps by *mock-water* is meant—*counterfeit*. The *water* of a gem is a technical term. So in *Timon*, act i. sc. i.

“ —here is a *water*, look you.”

Mock-water may therefore signify a *thing of a counterfeit lustre*. To *mock*, however, in *Antony and Cleopatra*, undoubtedly signifies to *play with*. Shakspeare may therefore chuse to represent *Caius* as one to whom a *urinal* was a play-thing.

Dr. Farmer proposes to read *muck-water*, *i. e.* the drain of a dunghill.

STEEVENS.

626. In old editions,

———*I will bring thee where Anne Page is, at a farmhouse a feasting; and thou shalt woo her: CRY'D GAME, said I well?*] We yet say, in colloquial language, that such a one is—*game*——or *game to the back*. *Cry'd game* might mean—a *profess'd buck*, one who as was well known by the report of his gallantry, as he could have been by *proclamation*. Thus, in *Troilus and Cressida*:

“ On whose bright crest, fame, with her loud'st

“ O yes,

“ Cries, this is he.”

Again, in *All's well that ends well*, act ii.

“ —find what you seek,

“ That fame may cry you loud.”

Again, in Ford's *Lover's Melancholy*, 1629:

“ A gull, an arrant gull by proclamation.”

Again, in *King Lear*:

“ —A proclaim'd prize.”

Again,

Again, in *Troilus and Cressida*:

“Thou art proclaim’d a fool, I think.”

Cock of the game is found in Warner’s *Albion’s England*, 1602, b. xii. c. 74. “This cocke of game, and (as might seem) this hen of the same fether.” Again, in the *Martial Maid*, by Beaumont and Fletcher:

“On craven chicken of a cock o’ th’ game.”

And in many other places.

STEEVENS.

ACT III.

Line 5.—*THE Pitty-wary*,—] The old editions read, the *Pittie-ward*, the modern editors the *Pitty-wary*. There is now no place that answers to either name at Windsor. The author might possibly have written the *City-ward*, i. e. towards London. *Petty-ward* might, however, signify some small district in the town which is now forgotten. STEEVENS.

16. *By shallow rivers, &c.*] This is part of a beautiful little poem of the author’s; which poem, and the answer to it, the reader will not be displeased to find here.

The Passionate Shepherd to his Love.

COME live with me, and be my love,
And we will all the pleasures prove
That hills and vallies, dale and field,
And all the craggy mountains yield.

There

*?
furni
All:eg

There will we sit upon the rocks,
 And see the Shepherds feed their flocks,
 By shallow rivers, by whose falls
 Melodious birds sing madrigals:
 There will I make thee beds of roses,
 With a thousand fragrant posies,
 A cap of flowers, and a kirtle
 Embroider'd all with leaves of myrtle;
 A gown made of the finest wool,
 Which from our pretty lambs we pull;
 Fair lined slippers for the cold,
 With buckles of the purest gold:
 A belt of straw, and ivy buds,
 With coral clasps, and amber studs:
 And if these pleasures may thee move,
 Come live with me, and be my love.
 Thy silver dishes for thy meat,
 As precious as the gods do eat,
 Shall on an ivory table be
 Prepar'd each day for thee and me.
 The shepherd swains shall dance and sing,
 For thy delight each May morning:
 If these delights thy mind may move*,
 Then live with me, and be my love.

* The conclusion of this and the following poem, seems to have furnished Milton with the hint for the last lines both of his *Allegro* and *Penseroso*.

STEEVENS.

The Nymph's Reply to the Shepherd.

I F that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.
But time drives flocks from field to fold,
When rivers rage, and rocks grow cold,
And Philomel becometh dumb,
And all complain of cares to come :
The flowers do fade, and wanton fields
To wayward winter reckoning yields :
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.
Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies,
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.
Thy belt of straw, and ivy buds,
Thy coral clasps, and amber studs ;
All these in me no means can move
To come to thee, and be thy love.
What should we talk of dainties then,
Of better meat than's fit for men ?
These are but vain : that's only good
Which God hath bless'd, and sent for food.
But could youth last, and love still breed,
Had joys no date, and age no need ;
Then these delights my mind might move
To live with thee, and be thy love.

These

These two poems, which Dr. Warburton gives to Shakspeare, are, by writers nearer that time, disposed of, one to Marlow, the other to Raleigh. They are read in different copies with great variations.

JOHNSON.

In *England's Helicon*, a collection of love-verses printed in Shakspeare's life-time, viz. in 1600, the first of them is given to Marlow, the second to a person unknown: and Dr. Piercy, in the first volume of his *Reliques of Ancient English Poetry*, observes, that there is good reason to believe that (not Shakspeare, but) Christopher Marlow wrote the song, and sir Walter Raleigh the *Nymph's Reply*; for so we are positively assured by Isaac Walton, a writer of some credit, who has inserted them both in his *Compleat Angler*, under the character of "That smooth song which was made by *Kit Marlow*, now at least fifty years ago; and an *Answer* to it, which was made by sir Walter Raleigh in his younger days Old fashioned poetry, but choicely good." See the *Reliques*, &c. vol. I. p. 218. 221, third edit.

In Shakspeare's sonnets, printed by Jaggard, 1599, this poem is attributed to Shakspeare. Mr. Malone, however, observes, that, "What seems to ascertain it to be Marlowe's, is, that one of the lines is found (and not as a quotation) in a play of his—*The Jew of Malta*; which, though, not printed till 1633, must have been written before 1593, as he died in that year."

"Thou in those groves, by Dis above,

"Shalt live with me, and be my love." STEEVENS.

G ij

The

The tune to which the former was sung, I have lately discovered in a MS. as old as Shakspeare's time, and it is as follows :



Come live with me, and be my



love, and we will all the plea-sures prove,



that hills and val - lies, dale and field, and



all the crag-gy moun-tains yield.

SIR J. HAWKINS.

23. *When as I sat in Babylon*—] This line is from the old version of the 137th psalm :

“ *When we did sit in Babylon,*

“ *The rivers round about,*

“ *Then in remembrance for Sion,*

“ *The tears for grief burst out.*”

The word *rivers*, in the second line, may be supposed to have been brought to sir Hugh's thoughts by
the

the line of Marlowe's Madrigal, that he has just repeated; and in his fright he blends the sacred and prophane song together. The old quarto has—
 "There liv'd a man *in Babylon*,"—which was the first line of an old song, mentioned in *Twelfth Night*: but the other line is more in character. MALONE.

84. —for missing your meetings and appointments.]

These words, which are not in the folio, were recovered from the early quarto, by Mr. Pope.

MALONE.

91. *Peace, I say, Gallia and Gaul, French and Welch,*—] Possibly *Gallia* and *Guallia*. FARMER.

Thus, in *K. Henry IV. Gualtier* for *Walter*.

STEEVENS.

The quarto, 1602, confirms Dr. Farmer's conjecture. It reads—Peace I say, *Gawle* and *Gawlia*, French and Welch, &c. MALONE.

110. —make-a de sot of us?] *Sot* in French, signifies a fool. MALONE.

114. —scald, *scurvy*,]—*Scall* was an old word of reproach, as *scab* was afterwards. Chaucer imprecates on his *scrivener*:

"Under thy longe lockes mayest thou have the
scalle." JOHNSON.

Scall, as Dr. Johnson interprets it, is a scab breaking out in the hair, and approaching nearly to the leprosy. It is used by other writers of Shakspeare's time. You will find what was to be done by persons afflicted with it by looking into *Leviticus*, ch. xiii. 30, 31, &c. WHALLEY.

159. —so *seeming* mistress Page,——] *seeming* is *specious*. So, in *K. Lear*,

“If aught within that little *seeming* substance.”

STEEVENS.

162. —shall *cry aim*.] *i. e.* shall *encourage*. The phrase is taken from archery. See a note in *K. John*, act ii.

STEEVENS.

174. *We have linger'd*——] They have not linger'd very long. The match was proposed by sir *Hugh* but the day before.

JOHNSON.

Shallow represents the affair as having been *long in hand*, that he may better excuse himself and *Slender* from accepting *Ford's* invitation on the day when it was to be concluded.

STEEVENS.

184. —*he writes verses, he speaks holy-day*,——] *i. e.* in an high-flown, fustian style. It was called a *holy-day style*, from the old custom of acting their farces of the *mysteries* and *moralties*, which were turgid and bombast, on *holy-days*. So, in *Much ado about Nothing*,

“I cannot woo in *festival terms*.”

And again, in *The Merchant of Venice*,

“Thou spend'st such *high-day wit* in praising him.”

WARBURTON.

——*he speaks holy-day*,——] So, in *K. Henry IV.* Part I.

“With many *holiday* and lady terms.”

STEEVENS.

186. ——'tis in his buttons;] Alluding to an ancient custom among the country fellows, of trying whether

whether they should succeed with their mistresses, by carrying the *batchelor's buttons* (a plant of the *Lychnis* kind, whose flowers resemble a coat button in form) in their pockets. And they judged of their good or bad success by their growing, or their not growing there.

SMITH.

Green mentions these *batchelor's buttons* in his *Quip for an upstart Courtier*:—"I saw the *batchelor's-buttons*, whose virtue is to make wanton maidens weep, when they have worne them forty weeks under their aprons," &c.

The same expression occurs in Heywood's *Fair Maid of the West*, 1631:

"He wears *batchelor's buttons*, does he not?"

Again, in *The Constant Maid*, by Shirley, 1640:

"I am a *batchelor*."

"I pray, let me be one of your *buttons* still then."

Again, in *A Fair Quarrel*, by Middleton and Rowley, 1617:

"I'll wear my *batchelor's buttons* still."

Again, in *A Woman never Vex'd*, comedy by Rowley, 1632:

"Go, go and rest on Venus' violets; shew her

"A dozen of *batchelor's buttons*, boy."

Again, in *Westward Hoe*, 1606: "Here's my husband, and no *batchelor's buttons* are at his doublet."

STEEVENS.

What can Mr. Smith mean by the flowers *growing* in the pockets of those who carry them? * * *

189. —*of no having* : —] *Having* is the same as *estate* or *fortune*. JOHNSON.

So, in *Macbeth*,

“Of noble *having*, and of royal hope.”

Again, *Twelfth Night*,

“—My *having* is not much,

“I’ll make division of my present store,

“Hold, there is half my coffer.” STEEVENS.

204. Host. *Farewel, my hearts: I will to my honest knight Falstaff, and drink away canary with him.*

Ford. [Aside.] *I think, I shall drink in PIPE-wine first with him: I’ll make him dance.*—] To drink in *pipe-wine* is a phrase which I cannot understand. May we not suppose that Shakspeare rather wrote, *I think I shall drink HORN-PIPE wine first with him: I’ll make him dance?*

Canary is the name of a *dance*, as well as of a *wine*. Ford lays hold of both senses; but, for an obvious reason, makes the dance a *horn-pipe*. It has been already remarked, that Shakspeare has frequent allusions to a *cuckold’s horns*. TYRWHITT.

Pipe is known to be a vessel of wine, now containing two hogsheads. *Pipe-wine* is therefore wine, not from the *bottle*, but the *pipe*; and the jest consists in the ambiguity of the word, which signifies both a cask of wine, and a musical instrument. JOHNSON.

The phrase,—“to drink *in pipe-wine*”—always appeared to me a very strange one, till I met with the following passage in King James’s first speech to his parliament, in 1604; by which it appears that “to drink

drink *in*” was the phraseology of the time: “—who either being old have retained their first drunken-*in* liquor upon a certain shame-facedness,” &c.

MALONE.

230. *How now, my eyas-musket?—*] *Eyas* is a young unfledg’d hawk; I suppose from the Italian *Niaso*, which originally signified any young bird taken from the nest unfledg’d, afterwards a young hawk. The French, from hence, took their *niais*, and used it in both those significations; to which they added a third, metaphorically a *silly fellow*; *un garçon fort niais*, *un niais*. *Musket* signifies a *sparrow hawk*, or the smallest species of hawks. This too is from the Italian *Muschetto*, a small hawk, as appears from the original signification of the word, namely, a *troublesome stinging fly*. So that the humour of calling the little page an *eyas-musket* is very intelligible.

WARBURTON.

So, in Greene’s *Card of Fancy*, 1608: “—no hawk so haggard but will stoop to the lure: no *niesse* so ramage but will be reclaimed to the lures.” *Eyas-musket* is the same as *infant Lilliputian*. Again, in Spenser’s *Faery Queen*, b. i. c. —

“—youthful gay

“Like *eyas-hauke*, up mounts into the skies,

“His newly budded pinions to essay.”

In the *Booke of Haukyng*, &c. commonly called the *Book of St. Albans*, bl. l. no date, is the following derivation of the word; but whether true or erroneous, is not for me to determine: “An hawk is called an *eyesse* from her *cyne*. For an hawk that is brought up under

under a bussarde or puttock, as many ben, have watry eyen," &c.

STEEVENS.

234. — *Jack-a-lent*, —] A *Jack o' lent* was a puppet thrown at in Lent, like shrove-cocks. So, in *The Weakest goes to the Wall*, 1618:

"A mere anatomy, a *Jack of Lent*."

Again, in the *Four Prentices of London*, 1632:

"Now you old *Jack of Lent*, six weeks and upwards."

Again, in Greene's *Tu Quoque*, 1599: "—for if a boy, that is throwing at his *Jack o' Lent*, chance to hit me on the shins, &c." See a note on the last scene of this comedy.

STEEVENS.

249. —from *jays*.] So, in *Cymbeline*,

"—some *jay* of Italy,

"Whose mother was her painting," &c.

STEEVENS.

250. *Have I caught thee, my heavenly jewel?*] This is the first line of the second song in Sidney's *Astrophel and Stella*.

TOLLET:

251. —*Why, now let me die; for I have lived long enough*; —] This sentiment, which is of sacred origin, is here indecently introduced. It appears again, with somewhat less of profaneness, in the *Winter's Tale*, act iv. and in *Othello*, act ii.

STEEVENS.

262. —arched *bent*—] Thus the quartos 1602, and 1619. The folio reads—arched beauty.

STEEVENS.

263. —*that becomes the ship-tire, the tire-VALIANT, or any Venetian attire*.] The old quarto reads,

tire-

tire-vellet, and the old folio reads, *or any tire of Venetian admittance*. So that the true reading of the whole is this, *that becomes the ship-tire, the tire-VALIANT, or any tire of Venetian admittance*. The speaker tells his mistress, she had a face that would become all the head-dresses in fashion. The *ship-tire* was an open head-dress, with a kind of scarf depending from behind. Its name of *ship-tire* was, I presume, from its giving the wearer some resemblance of *a ship* (as Shakspeare says) *in all her trim*: with all her pennants out, and flags and streamers flying. Thus Milton, in *Samson Agonistes*, paints Dalila:

“ But who is this, that thing of sea or land ?

“ Female of sex it seems,

“ That so bedeck’d, ornate and gay,

“ Comes this way sailing

“ Like a stately ship

“ Of Tarsus, bound for the isles

“ Of Javan or Gadier,

“ With all her bravery on, and *tackle trim*,

“ Sails fill’d, and streamers waving,

“ Courted by all the winds that hold them play.”

This was an image familiar with the poets of that time. Thus Beaumont and Fletcher, in their play of *Wit without Money*:—“She spreads sattens as the king’s ships do canvas every where, she may space her misen,” &c. This will direct us to reform the following word of *tire-valiant*, which I suspect to be corrupt, *valiant* being a very incongruous epithet for a woman’s head-dress: I suppose Shakspeare wrote *tire-vailant*.

vailant. As the *ship-tire* was an *open* head-dress, so the *tire vailant* was a *close* one; in which the head and breast were covered as with a *veil*. And these were, in fact, the two different head-dresses then in fashion, as we may see by the pictures of that time: One of which was so open, that the whole neck, breasts, and shoulders, were opened to view: the other, so securely inclosed in kerchiefs, &c. that nothing could be seen above the eyes, or below the chin.

WARBURTON.

— *or any Venetian attire.*] This is a wrong reading, as appears from the impropriety of the word *attire* here used for a woman's *head-dress*: whereas it signifies the dress of any part. We should read, therefore, *or any tire of Venetian admittance*. For the word *attire*, reduced by the aphæresis, to *'tire*, takes a new signification, and means only the head-dress. Hence *tire-woman*, for a dresser of the head. As to the meaning of the latter part of the sentence this may be seen by a paraphrase of the whole speech.—Your face is so good, says the speaker, that it would become any head-dress worn at court, either the open or the close, or indeed any rich and fashionable one worth adorning with Venetian point, or *which will admit to be adorned*. [Of Venetian admittance.] The fashionable lace, at that time was *Venetian point*.

WARBURTON.

This note is plausible, except in the explanation of *Venetian admittance*: but I am afraid this whole system of dress is unsupported by evidence. JOHNSON.

— of Venetian admittance.] *i. e.* of a fashion received from Venice. So, in *Westward Hoe*, 1606, by Decker and Webster : “—now she’s in that Italian *head-tire* you sent her.” Dr. Farmer proposes to read—“ of Venetian remittance.” Dr. Warburton might have found the same reading in the quarto, 1630. Instead of *tire-valiant*, I would read *tire-volant*. Stubbs, who describes most minutely every article of female-dress, has mentioned none of these terms, but speaks of vails depending from the top of the head, and flying behind in loose folds. The word *volant* was in use before the age of Shakspeare. I find it in *Wilfride Holmes’s Fall and evil Successe of Rebellion*, 1537 :

“ high *volant* in any thing divine.”

Tire vellet, in the old 4to, may be printed, as Mr. Tollet observes, by mistake, for *tire-velvet*. We know that *velvet-hoods* were worn in the age of Shakspeare.

STEEVENS.

Among the presents sent by the Queen of Spain to the Queen of England, in April 1606, was a *velvet* cap with gold buttons.

MALONE.

267. — a traitor—] *i. e.* to thy own merit.

STEEVENS.

The folio reads : thou art a *tyrant* to say so.

MALONE.

271. *fortune thy foe.*] “ Was the beginning of an old ballad, in which were enumerated all the misfortunes that fall upon mankind, through the caprice of fortune.” See note on *The Custom of the*

H

Country,

Country, A 1. S 1. by Mr. Theobald, who observes, that this ballad is mentioned again in a comedy by John Tatham, printed 1660, called *The Rump, or Mirror of the Times*, wherein a Frenchman is introduced at the bonfire made for the burning of the rumps, and catching hold of Priscilla, will oblige her to dance, and orders the music to play *Fortune my Foe*. See also *Lingua*, Vol. V. Dodsley's collection of Old Plays, p. 188; and *Tom Essence*, 1667, p. 37.

REED.

This tune is the identical air now known by the song of *Death and the Lady*, to which the metrical lamentations of extraordinary criminals have been usually chanted for upwards of these two hundred years.

REMARKS.

The first and second folio read:—*I see what thou wert if Fortune thy foe were not Nature thy friend*. The passage is not in the early quarto.

—like *Bucklers-bury*, &c.] *Bucklers-bury*, in the time of Shakspeare, was chiefly inhabited by druggists, who sold all kind of herbs, green as well as dry.

STEEVENS.

So, in Decker's *Westward Hoe*, a comedy, 1607: "Go into *Bucklers-bury*, and fetch me two ounces of *preserved melounes*, look there be no tobacco taken in the shop when he weighs it." Again, in the same play: "Run into *Bucklers-bury*, and fetch me two ounces of *dragon-water*, some *spermaceti*, and *treacle*."

MALONE.

317. *Speak louder*—] i. e. that Falstaff who

is

is retired may hear. This passage is only found in the two elder quartos. STEEVENS.

346. I love thee—and none but thee;] The words printed in italicks, which are characteristick, and spoken aside, deserve to be restored from the old quarto. He had used the same words before to Mrs. Ford.

MALONE.

352. —how you drumble:—] The reverend Mr. Lamb, the editor of the antient metrical history of the *Battle of Floddon*, observes that—look how you drumble, means—how confused you are; and that in the North, *drumbléd ale* is muddy, disturbed ale. Thus, a Scottish proverb in Ray's collection:

“It is good fishing in *drumbling* waters.”

Again, in *Have with you to Saffron Walden*, or *Gabriel Harvey's hunt is up*, this word occurs: “—gray-beard *drumbling* over a discourse.” Again: “—your fly in a box is but a *drumble-bee* in comparison of it.”

Again: “—this *drumbling* course.” STEEVENS.

To *drumble*, in Devonshire, signifies to mutter in a sullen and inarticulate voice. No other sense of the word will either explain this interrogation, or the passages adduced in Mr. Steevens's note. To *drumble* and *drone* are often used in connexion. HENLEY.

A *drumble* drone, signifies a drone or humble-bee.

MALONE.

363. —and of the season too it shall appear.] I would point differently.

And of the season too;—it shall appear.

Ford seems to allude to the cuckold's horns. So

Hij

afterwards:

afterwards : " And so buffets himself on the forehead, crying, *peer out, peer out.*" MALONE.

I am satisfied with the old punctuation. In the *Rape of Lucrece*, our poet makes his heroine compare herself to an "*unseasonable doe*;" and, in Blunt's *Customs of Manors*, p. 168, is the same phrase employed by Ford :—" A bukke delivered him of *seyssone*, by the woodmaster and keepers of Needwoode." STEEVENS.

368. — *So now uncape.*] So the folio of 1623 reads, and rightly. It is a term in fox-hunting, which signifies to dig out the fox when earth'd.

WARBURTON.

The allusion in the foregoing sentence is to the stopping every hole at which a fox could enter, before they *uncape* or turn him out of the bag in which he was brought. I suppose every one has heard of a *bag-fox*. STEEVENS.

440. — *In your teeth :—*] This dirty restoration was made by Mr. Theobald. Evans's application of the doctor's words is not in the folio.

STEEVENS.

460. — *father's wealth*] Some light may be given to those who shall endeavour to calculate the increase of English wealth, by observing, that Latymer, in the time of Edward VI. mentions it as a proof of his father's prosperity. *That though but a yeoman, he gave his daughters five pounds each for her portion.* At the latter end of Elizabeth, seven hundred pounds were such a temptation to courtship, as made all other

other motives suspected. Congreve makes twelve thousand pounds more than a counterbalance to the affectation of Belinda. No poet would now fly his favourite character at less than fifty thousand.

JOHNSON.

468. *If opportunity and humblest suit*] Dr. Thirlby imagines, that our author with more propriety wrote,
If importunity and humblest suit.

I have not ventur'd to disturb the text, because it may mean, "If the frequent opportunities you find of soliciting my father, and your obsequiousness to him, cannot get him over to your party," &c. THEOBALD.

472. *I'll make a shaft or bolt on't.*] *To make a bolt or a shaft of a thing* is enumerated by Ray, in his collection of proverbial phrases. REED.

494. —come cut and long tail,—] *i. e.* come poor, or rich, to offer himself as my rival. The following is the origin of the phrase. According to the forest laws, the dog of a man, who had no right to the privilege of chase, was obliged to cut, or *law* his dog, among other modes of disabling him, by depriving him of his tail. A dog so cut was called a *cut*, or *cut-tail*, and by contraction *cur*. *Cut and long tail* therefore signified the dog of a clown, and the dog of a gentleman.

Again, in *The first Part of the Eighthliberal Science, entituled Ars Adulandi, &c. devised and compiled by Ulpian Fulwell, 1576*:—"yea, even their very dogs, Rug, Rig, and Risbie, yea, cut and long taile, they shall be welcome."

STEEVENS.

H iij

—come

—come cut and *long tail*,—] I can see no meaning in this phrase. Slender promises to make his mistress a gentlewoman, and probably means to say, he will deck her in a gown of the *court-cut*, and with a *long* train or *tail*. In the comedy of *Eastward Hoe*, is this passage: “The one must be ladyfied forsooth, and be attired just to the *court cut* and *long taylor*,” which seems to justify our reading—*Court cut* and *long tail*.

SIR J. HAWKINS.

—*Come cut and long-tail*,—] This phrase is often found in old plays, and seldom, if ever, with any variation. The change therefore proposed by Sir John Hawkins cannot be received without great violence to the text. Whenever the words occur, they always bear the same meaning, and that meaning is obvious enough without any explanation. The origin of the phrase may however admit of some dispute, and it is by no means certain that the account of it, here adopted by Mr. Steevens from Doctor Johnson, is well founded. That there ever existed such a mode of disqualifying dogs by the laws of the forest as is here asserted, cannot be acknowledged without evidence, and no authority is quoted to prove that such a custom at any time prevailed. The writers on this subject are totally silent as far as they have come to my knowledge. *Manhood* who wrote on the Forest Laws before they were entirely disused, mentions *expeditation* or cutting off three claws of the fore-foot, as the *only* manner of lawing dogs; and with his account the *Charter of the Forest* seems to agree. Were

I to

I to offer a conjecture, I should suppose that the phrase originally referred to horses, which might be denominated *cut and long-tail*, as they were curtailed of this part of their body, or allowed to enjoy its full growth; and this might be practised according to the difference of their value, or the uses to which they were put. In this view, *cut and long-tail* would include the whole species of horses good and bad. In support of this opinion it may be added, that formerly a *cut* was a word of reproach in vulgar colloquial abuse, and I believe is never to be found applied to horses but to those of the worst kind. After all, if any authority can be produced to countenance Dr Johnson's explanation, I shall be very ready to retract every thing that is here said. See also note on *the Match at Midnight*. Dodsley's Collection of Old Plays, Vol. VII. p. 424. Edit. 1780. REED.

The last conversation I had the honour to enjoy with Sir William Blackstone was on this subject; and by a series of accurate references to the whole collection of ancient *Forest Laws*, he convinced me of our repeated error, *expeditation* and *genuscission*, being the only established and technical modes ever used for disabling the canine species. Part of the *tails* of spaniels indeed are generally *cut off* (*ornamenti gratia*) while they are puppies, so that (admitting a loose description) every kind of dog is comprehended in the phrase of *cut and long-tail*, and every rank of people in the same expression, if metaphorically used.

STEEVENS.

513. ———*happy man be his dole!*——] a proverbial expression. See Ray's collection, p. 116. edit. 1737. STEEVENS.

536. Anne. *Alas, I had rather be set quick i' the earth,*

And bowl'd to death with turnips.] Can we think the speaker would thus ridicule her own imprecation? We may be sure the last line should be given to the procuress, Quickly, who would mock the young woman's aversion for her master the doctor.

WARBURTON.

———*be set quick i' the earth,*

And bowl'd to death with turnips.] This is a common proverb in the southern counties. I find almost the same expression in Ben Johnson's *Bartholomew Fair*: "Would I had been *set in the ground*, all but the head of me, and had *my brains bowl'd at*."

COLLINS.

547. ———*fool and a physician?*] I should read *fool* or a *physician*, meaning Slender and Caius.

JOHNSON.

Sir Tho. Hanmer reads according to Dr. Johnson's conjecture. This may be right.—Or my Dame Quickly may allude to the proverb, a man of *forty* is either a *fool* or a *physician*; but she asserts her master to be both.

FARMER.

Mr. Dennis, of irascible memory, who altered this play, and brought it on the stage, in the year 1702, under the title of *The Comical Gallant*, (when, thanks to the alterer, it was fairly damn'd) has introduced

the

the proverb at which Mrs. Quickly's allusion appears to be pointed.

STEEVENS,

—*once to-night*—] i. e. *sometime to-night*. So in a letter from the sixth earl of Northumberland (quoted in the notes on the household book of the fifth earl of that name); “—notwithstanding I trust to be able *ons* to set up a chapell off mine owne.”

STEEVENS.

557. —*speciously*—] She means to say *specially*.

STEEVENS.

569. In former copies :—*as they would have drown'd a blind bitch's puppies*,—] I have ventured to transpose the adjective here, against the authority of the printed copies. I know, in horses, a colt from a blind stallion loses much of the value it might otherwise have ; but are *puppies* ever drown'd the sooner, for coming from a *blind bitch*? The author certainly wrote, *as they would have drown'd a blind bitch's puppies*.

THEOBALD.

The transposition may be justified from the following passage in the *Two Gentlemen of Verona*: “—one that I saved from drowning, when three or four of his *blind* brothers and sisters went to it.” STEEVENS.

644. *Yea*, a buck basket—] The old quarto has,—*By the lord*, a buck-basket, which surely ought to be restored. The editor of the first folio, to avoid the penalty of the statute of King James I. reads—*Yea &c.* and the editor of the second, which has been followed by the moderns, has made Falstaff desert his own character, and assume the language of a Puritan

MALONE.

662. ———*several deaths.*] Thus the folio and the most correct of the quartos. The first quarto reads ———*egregious deaths.* STEEVENS.

663. ———*detected with*——] Thus the old copies. *With* was sometimes used for *of*. So, a little after,

“ I sooner will suspect the sun *with* cold.”

Detected of a jealous, &c.] would have been the common grammar of the times. The modern editors read *by*. STEEVENS.

665. ———*bilbo,*——] A *bilbo* is a Spanish blade, of which the excellence is flexibleness and elasticity.

JOHNSON.

———*bilbo*, from *Bilboa*, a city of Biscay, where the best blades are made. STEEVENS.

669. ———*kidney.*——] *Kidney* in this phrase now signifies *kind* or *qualities*, but Falstaff means, *a man whose kidneys are as fat as mine.* JOHNSON.

686. ———*address me*——] *i. e.* make myself ready. So in *K. Henry V.*

“ To-morrow for our march we are *address.*”

STEEVENS.

705. ———*I'll be horn-mad.*] There is no image which our author appears so fond of, as that of cuckold's horns. Scarcely a light character is introduced that does not endeavour to produce merriment by some allusion to horned husbands. As he wrote his plays for the stage rather than the press, he perhaps reviewed them seldom, and did not observe this repetition; or finding the jest, however frequent still successfull, did not think correction necessary.

JOHNSON.

This

This is a very trifling scene, of no use to the plot, and I should think of no great delight to the audience ; but Shakspeare best knew what would please.

JOHNSON.

We may suppose this scene to have been a very entertaining one to the audience for which it was written. Many of the old plays exhibit pedants instructing their scholars. Marston has a very long one in his *What you will*, between a schoolmaster, and *Holofernes Nathaniel*, &c. his pupils. The title of this play was perhaps borrowed by Shakspeare, to join to that of *Twelfth Night*. *What you Will* appeared in 1607. *Twelfth Night*, in 1623.

STEEVENS.

ACT IV.

Line 57. — *HORUM*, *harum*, *horum*.] Taylor, the water-poet, has borrowed this jest, such as it is, in his character of a strumpet :

“ And come to *horum harum whorum*, then

“ She proves a great proficient among men.”

STEEVENS.

62. — *to hick and to hack* —] Sir William Blackstone thought that this, in Dame Quickly’s language, signifies “to stammer or hesitate, as boys do, in saying their lessons ;” but Mr. Steevens, with

more

more probability, supposes that it signifies, in her dialect, *to do mischief*. MALONE.

70. —you must be *preeches*.] Sir Hugh means to say—you must be *breech'd*, *i. e.* flogg'd. To *breech* is to *flog*. STEEVENS.

78. —*sprag*—] I am told that this word is still used by the common people in the neighbourhood of Bath, where it signifies *ready, alert, sprightly*, and is pronounced as if it was written—*sprack*. STEEVENS.

101. —*lunes*—] *i. e.* lunacy, frenzy. See a note on the *Winter's Tale*. The quarto 1630, and the folio, read *lines*, instead of *lunes*. The elder quartos—his old *vaine* again. STEEVENS.

101. —*he so takes on*—] *To take on*, which is now used for *to grieve*, seems to be used by our author for *to rage*. Perhaps it was applied to any passion.

JOHNSON.

It is likewise used for *to rage*, by Nashe, in *Pierce Pennylesse his supplication*, &c. 1592: "Some will *take on* like a madman, if they see a pig come to table."

MALONE.

105. —*peer out*—] That is, *appear horns*. Shakspeare is at his old *lunes*. JOHNSON.

And buffets himself on the forehead, crying, peer out, peer out!] Shakspeare here refers to the practice of children, when they call on a snail to push forth his horns:

"Peer out, peer out, peer out of your hole.

"Or else I beat you black as a coal." HENLEY.

132. *But what make you here?*] An obsolete expression for *what do you here*. MALONE.

140. —an abstract—] *i. e.* that is a list, an inventory. STEEVENS.

—an abstract.—] *i. e.* a short note or description. So, in *Hamlet*,

“ The *abstract*, and brief chronicle of the times.”

MALONE.

156. —her *thrum* hat, and her *muffler* too :—] The *thrum* is the end of a weaver’s warp, and we may suppose, was used for the purpose of making coarse hats. In the *Midsummer Night’s Dream*,

“ O fates, come, come,

“ Cut thread and *thrum*.”

A *muffler* was some part of dress that covered the face. So, in the *Cobler’s Prophecy*, 1594 :

“ Now is she bare-fac’d to be seen :—strait on her *Muffler* goes.”

Again, in Laneham’s account of Queen Elizabeth’s entertainment at Kenelworth castle, 1575 : “ —his mother lent him a nu *mufflar* for a napkin, that was ty’d to his gyrdl for lozyng.”

STEEVENS.

196. *You youth*] This is the reading of the old quarto, and in my opinion preferable to that of the folio, which only has—“ Youth in a basket !”

MALONE.

202. —this *passes!*—] The force of the phrase I did not understand when our former impression of Shakspeare was prepared ; and therefore gave these two words as part of an imperfect sentence. One of the obsolete senses of the verb, *to pass*, is, *to go beyond*

bounds. So, in *Sir Clyomon, &c. knight of the Golden Shield*, 1599:

“ I have such a deal of substance here when Britan’s men are slaine,

“ That it *passeth*. O that I had while to stay !”

Again, in the translation of the *Menæchmi*, 1595:

“ This *passeth*, that I meet with none, but thus they vex me with strange speeches.” STEEVENS.

232. — *this wrongs you.*] This is below your character, unworthy of your understanding, injurious to your honour. So, in *The Taming of the Shrew*, Bianca, being ill-treated by her rugged sister, says,

“ You *wrong* me much, indeed you *wrong* yourself.” JOHNSON.

242. — his wife’s *leman*. —] *Leman*, i. e. *lover*, is derived from *leef*, Dutch, *beloved*, and *man*.

STEEVENS.

254. *She works by charms, &c.*] Concerning some *old woman of Brentford*, there are several ballads; among the rest, *Julian of Brentford’s last Will and Testament*, 1599.

STEEVENS.

This, without doubt, was the person alluded to; for in the early quarto Mrs. Ford says, “ my maid’s aunt, *Gillian* of Brentford, hath a gown above.”

So also, in *Westward Hoe*, 1607: “ I doubt that old hag, *Gillian* of Brainford, has bewitched me,” &c.

MALONE.

Mr. Steevens perhaps, has been misled by the vague expression of the Stationers book, *Iyl of Breyntford’s Testament*, to which he seems to allude, was written by Robert, and printed by William Copland, long before

1599.

1599. But this the only publication it is believed concerning the above lady at present known, is certainly *no ballad*. REMARKS.

Julian of Brainford's testament, is mentioned by Laneham in his letter from *Killingwoorth Castle*, 1575, amongst many other works of established notoriety. HENLEY.

255. —such *daubery*—] *Dauberries* are *disguises*. So, in *K. Lear*, Edgar says,

“ I cannot *daub* it further.” STEEVENS.

264. —*ronyon!*—] *Ronyon*, applied to a woman, means, as far as can be traced, much the same with *scall* or *scab* spoken of a man. JOHNSON.

So, in *Macbeth*,

“ Aroint thee witch, the rump-fed *ronyon* cries.” From *Regneux*, Fr. So, again: “ The *roynish* clown,” in *As You Like it*. STEEVENS.

272. —a great *peard*;] One of the marks of a supposed witch was a *beard*.

So, in the *Duke's Mistress*, 1638:

“ —a chin, without all controversy, good

“ To go a fishing with a *witches beard* on't.”

STEEVENS.

273.—*I spy a great peard under her muffler*,] As the second stratagem, by which Falstaff escapes is much the grosser of the two, I wish it had been practised first. It is very unlikely that Ford, having been so deceived before, and knowing that he had been deceived, would suffer him to escape in so slight a disguise. JOHNSON.

276. —cry out thus upon no trail—,] The expression

pression is taken from the hunters. *Trail* is the scent left by the passage of the game. *To cry out*, is to open or bark.

JOHNSON.

So, in *Hamlet*,

“How chearfully on the false *trail* they cry:

“Oh this is counter, ye false Danish dogs!”

STEEVENS.

291. —[*in the way of waste, attempt us again.*] *i. e.* he will not make further attempts to ruin us, by corrupting our virtue, and destroying our reputation.

STEEVENS.

300. —[*no period*—] Shakspeare seems, by no period, to mean, *no proper catastrophe*. Of this Hamner was so well persuaded, that he thinks it necessary to read—*no right period*.

STEEVENS.

314. —[*they must come off*;—] *To come off*, is to pay. In this sense it is used by Massinger, in *The Unnatural Combat*, act IV. sc. ii. where a wench, demanding money of the father to keep his bastard, says, “*Will you come off, sir?*” Again, in Decker’s *If this be not a good Play the Devil is in it*, 1612:

“Do not your gallants *come off* roundly then?”

STEEVENS.

321. *I rather will suspect the sun with cold,*] Thus the modern editions.—The old ones read—with *gold*, which may mean, I rather will suspect the sun can be a thief, or be *corrupted by a bribe*, than thy honour can be betrayed to wantonness. Mr. Rowe silently made the change, which succeeding editors have as silently adopted. A thought of a similar kind occurs in *Hen. IV. Part I.*

“Shall

“ Shall the blessed *sun* of heaven prove a *micher*?”

I have not, however, displaced Mr. Rowe’s emendation; as a zeal to preserve old readings without distinction, may sometimes prove as injurious to the author’s reputation, as a desire to introduce new ones, without attention to the quaintness of phraseology then in use.

STEEVENS.

The examples here adduced by Mr. Steevens are, I fear, scarcely in point; for in every one of them the *TO* rather coalesces with *ALL*, than with the respective verb which follows it. An instance more to his purpose occurs in *Comus*, v. 366.

“ I do not think my sister so *to-seek*,

“ Or so unprincipled in virtue’s book——”

At the same time it may be remarked that *all-to*, in the sense of *altogether* (which Mr. Warton has judiciously restored) is used in the same context,

“ She plumes her feathers, and lets grow her wings, *

“ That in the various bustle of resort

“ Were *all-to* ruffled——”

In *North’s Plutarch* is a passage which will confirm the observation above:——“ setting forth our *cittie*, like a glorious woman, *all to be gawded* [all-to be-gawded] with gold and precious stones.” E. 174.—— Perhaps the line in *K. John*, should be thus printed:

“ Is *all-to* wanton, and too full of gauds——”

HENLEY.

347. ——*and takes the cattle* ;] To *take*, in Shak-

I iij

spere,

spere, signifies to seize or strike with a disease, to blast. So, in *Lear*:

“——Strike her young bones,

“Ye *taking* airs, with lameness.” JOHNSON.

So, in Markham's *Treatise of Horses*, 1595, chap. 8.

“Of a horse that is *taken*. A horse that is bereft of his feeling, mooving or styrring, is said to be *taken*, and in sooth so hee is, in that he is arrested by so villainous a disease, yet some farriors, not well understanding the ground of the disease, conster the word *taken*, to be striken by some planet or evil-spirit, which is false,” &c. Thus our poet:

“——No planets *strike*, no fairy *takes*.”

TOLLET.

351. ——idle-headed *eld*] *Eld* seems to be used here, for what our poets call in *Macbeth*—the *olden time*. It is employed in *Measure for Measure*, to express age and decrepitude,

“——doth beg the alms

“Of palsied *eld*.”

STEEVENS.

360. *Disguis'd like Herne, with huge horns on his head.*] This line, which is not in the folio, was restored from the old quarto by Mr. Theobald. He at the same time introduced another from the same copy —“We'll send him word to meet us in the field”——which is clearly unnecessary, and indeed improper; for the word *field* relates to two preceding lines of the quarto, which have not been introduced:

“Now, for that Falstaff has been so deceiv'd,

“As

“As that he dares not meet us in the *house*,

“We’ll send him word to meet us in the *field*.”

MALONE.

367. —urchins, *ouphes*,—] The primitive signification of *urchin* is a hedge-hog. In this sense it is used in the *Tempest*. Hence it comes to signify any thing little and dwarfish. *Ouph* is the Teutonick word for a *fairy* or *goblin*.

STEEVENS.

372. *With some diffused song*:—] A *diffused song* signifies a song that strikes out into wild sentiments beyond the bounds of nature, such as those whose subject is fairy land.

WARBURTON.

Diffused may mean *confused*. So in Stowe’s *Chronicle*, p. 553. “Rice, quoth he, (*i. e.* Cardinal Wolsey,) speak you Welch to them: I doubt not but thy speech shall be more *diffuse* to him, than his French shall be to thee.”

TOLLET.

By *diffused song*, Shakspeare may mean such irregular songs as mad people sing. Kent, in *K. Lear*, when he has determined to assume the appearance of a travelling lunatick, declares his resolution to *diffuse his speech*, *i. e.* to give it the turn peculiar to madness.

STEEVENS.

375. *And, fairy-like, TO pinch the unclean knight*;] The grammar requires us to read:

“*And, fairy-like TOO, pinch the unclean knight.*”

WARBURTON.

This should perhaps be written *to-pinch*, as one word. This use of *to*, in composition with verbs, is very common in Gower and Chaucer, but must have been rather

rather antiquated in the time of Shakspeare. See, Gower, *De Confessione Amantis*, B. iv. fol. 7.

“All *to-tore* is myn araie.”

And Chaucer, *Reeve's Tale*, 1169:

“——mouth and nose *to-broke*.”

The construction will otherwise be very hard.

TYRWHITT.

I add a few more instances, to shew that this use of the preposition *to* was not entirely antiquated. Spenser's *Faery Queen*, b. iv. c. 7.

“With briers and bushes all *to-rent* and scratched.”

Again, b. v. c. 8.

“With locks all loose, and raiment all *to-tore*.”

Again, b. v. c. 9.

“Made of strange stuffe, but all *to-worne* and ragged,

“And underneath the breech was all *to-torne* and jagged.”

Again, in the *Three Lords of London*, 1590:

“The post at which he runs, and all *to-burns* it.”

Again, in *Arden of Feversham*, 1592:

“watchet sattin doublet, all *to-torn*.” STEEVENS.

380. ——— pinch him *sound*,] i. e. *soundly*. The adjective used as an adverb. STEEVENS.

394. *That silk will I go buy; and, in that time*] Mr. Theobald, referring *that time* to the time of buying the silk, alters it to *tire*. But there is no need of any change; *that time* evidently relating to the time of the mask with which Falstaff was to be entertained, and which

which makes the whole subject of this dialogue. Therefore the common reading is right.

WARBURTON.

399. — *properties*] *Properties* are little incidental necessities to a theatre, exclusive of scenes and dresses.

STEEVENS.

400. — *tricking* for our fairies.] To *trick*, is to dress out. So, in *Milton*:

“ No *trick’d* and frounc’d as she was wont,

“ With the Attic boy to hunt ;

“ But kirchief’d in a homely cloud.” STEEVENS.

413. — what *thick-skin* ? —] I meet with this term of abuse in Warner’s *Albion’s England*, 1602, book vi. chap. 30.

“ That he so foul a *thick-skin* should so fair a lady catch.”

STEEVENS.

418. — *standing-bed, and truckle-bed* ; —] The usual furniture of chambers in that time was a standing-bed, under which was a *trochle, truckle, or running bed*. In the standing-bed lay the master, and in the truckle-bed the servant. So, in Hall’s *Account of a Servile Tutor*:

“ He lieth in the *truckle-bed*,

“ While his young master lieth o’er his head.”

JOHNSON.

So, in the *Return from Parnassus*, 1606 :

“ When I lay in a *trundle-bed* under my tutor.”

And here the tutor has the upper bed. Again, in Heywood’s *Royal King*, &c. 1637 : “ — shew these
gen.

gentlemen into a close room with a *standing-bed* in't, and a *truckle* too." STEEVENS.

420. — *Anthropophaginian*] *i. e.* a cannibal. See *Othello*, act i. It is here used as a sounding word to astonish *Simple*. *Ephesian*, which follows, has no more meaning. STEEVENS.

430. — *Bohemian-Tartar*—] The French call a *Bohemian* what we call a *Gypsy*; but I believe the Host means nothing more than, by a wild appellation, to insinuate that *Simple* makes a strange appearance.

JOHNSON.

In Germany there were several companies of vagabonds, &c. called *Tartars* and *Zigens*. "These were the same in my opinion," says Mezeray, "as those the French call *Bohemians*, and the English *Gypsies*." Bulteel's *Translation of Mezeray's History of France*, under the year 1417. TOLLET.

436. — *wise woman*—] In our author's time female dealers in palmistry and fortune-telling were usually denominated *wise women*. So the person from whom Heywood's play of *The Wise Woman of Hogsden*, 1638, takes its title, is employed in answering many such questions as are the objects of *Simple's* enquiry.

REED.

438. — *mussel-shell*;—] He calls poor *Simple* *mussel-shell*, because he stands with his mouth open.

JOHNSON

454. *I may not conceal them, sir,*

Conceal them or thou dy'st] In both these instances,

instances, Dr. Farmer thinks we should read, *reveal*.

STEEVENS.

467. — *clerkly*, —] *i. e.* scholar-like. So, in the *Two Gentlemen of Verona*,

“ — ’Tis very *clerkly* done.” STEEVENS.

471. — I *paid* nothing for it neither, but was *paid* for my learning] He alludes to the beating which he had just received. The same play on words occurs in *Cymbeline*, act v.

“ — sorry you have *paid* too much, and sorry

“ that you are *paid* too much.” STEEVENS.

479. — three *German* devils, three *Doctor Faustuses*.] *John Faust*, commonly called *Doctor Faustus*, was a *German*.

STEEVENS.

511. — *Primero* —] A game at cards.

JOHNSON.

— since I *foreswore* myself at *Primero*.] *Primero* was, in Shakspeare’s time the fashionable game. In the earl of Northumberland’s letters about the powder plot, Josc. Percy was playing at *Primero* on Sunday, when his uncle, the conspirator, called on him at Essex House. This game is again mentioned in our author’s *Henry VIII*.

PERCY.

572. — *to say my prayers*,] These words are restored from the early quarto. They were probably omitted in the folio, on account of the stat. 3 Jac. I.

c. 21.

MALONE.

528. — *action of an old woman*, —] The text must certainly be restor’d *a wood* woman, a crazy, frantick woman; one too wild, and silly, and unmeaning,

ing, to have either the malice, or mischievous subtlety of a witch in her.

THEOBALD.

The reading of the old copy is fully supported by what Falstaff says to Ford :

“ I went to her, Master Brook, as you see, like a poor old man ; but I came from her, Master Brook, like a poor *old* woman.”

MALONE.

534. — *what adoe is here to bring you together!* —]

The great fault of this play is the frequency of expressions so profane, that no necessity of preserving character can justify them. There are laws of higher authority than those of criticism.

JOHNSON.

552. Fat *Sir John* Falstaff —] The words — *Sir John*, — which are not in the first folio, were arbitrarily inserted in the second, to supply the metre. The corresponding passage in the early quarto,

“ *Whereon* fat Falstaffe hath a mighty *scarre*, ”
[a misprint for scene], renders it highly probable that the omitted word was that above printed in Italicks. I would therefore read,

— Without the shew of both ; *wherein* fat Falstaff
Hath a great scene ; —

MALONE.

“ ——— *Sir John Falstaff*

“ *Hath a great scene ; the image of the jest*

“ *I'll shew you at large.* ”

A similar allusion to a custom still in use of hanging out painted representations of shows, occurs in *Bussy d'Ambois* :

“ The witch policy makes him like a monster

“ Kept only to shew men for goddesses money :

"That false hagge oftens paints him in her cloth

"Ten times more monstrous than he is in troth."

HENLEY.

553. —the *image* of the jest] *Image* is representation. So, in *K. Richard III.*

"And looking on his images." STEEVENS.

557. —is *here* ; —] *i. e.* in the letter.

STEEVENS.

558. —are somewhat rank on foot,] *i. e.* while they are hotly pursuing other merriment of their own.

STEEVENS.

562. —even strong against that match] Thus the old copies. The modern editors read *ever*, but perhaps without necessity. *Even* strong, is as strong, with a similar degree of strength. So, in *Hamlet*,

"—even christian."

is, fellow christian.

STEEVENS.

565. —tasking of their minds,] So, in another play of our author :

"—some things of weight

"That *task* our thoughts concerning us and France."

STEEVENS.

574. —to devote—] We might read—denote So, afterwards :

"—the white will *desipher* her well enough."

STEEVENS.

Surely we not only may, but ought, to read—denote In the folio 1623, the word is exhibited thus:—denote. It is highly probable that the *n* was reversed at the

K

press.

press. So, in *Much ado about Nothing*, we meet: "He is *turn'd* orthographer"—instead of *turn'd*. Again, in *The Winter's Tale*:

"*Louely* apart—" for "*Lonely* apart."

Again, in *Hamlet*, quarto, 1605, we meet this very word put by an error of the press for *denote*:

"Together with all forms, modes, ships of grief

"That can *deuote* me truly."

Again, in *Othello*: "—to the contemplation, mark and *deuotement* of parts"—instead of *denotement*. Again, in *All's Well that Ends Well*, act i. "—the mystery of your *loueliness*" instead of *loneliness*. Again, in *K. John*: "This *expedition's* charge." Again, *ib.* "*invulnerable*," for—"invulnerable." Again, in *K. Henry V.* act iii. sc. vi. "*Leuity* and cruelty," for "for *Lenity* and cruelty."

MALONE.

576. —quaint in green,] —may mean fantastically drest in green. So, in Milton's *Masque at Ludlow Castle*:

"——lest the place,

"And this *quaint* habit breed astonishment."

Quaintness, however, was anciently used to signify *gracefulness*. So, in Green's *Dialogue between a He and a She Coney-catcher*, 1592: "I began to think what a handsome man he was, and wished that he would come and take a night's lodging with me, sitting in a dump to think of the *quaintness* of his personage." In the *Two Gentlemen of Verona*, act iii. *quaintly* is used for *ingeniously*:

"—ladder

“ —ladder quaintly made of cords.”

STEEVENS.

In *Daniel's Sonnets*, 1594, it is used for *fantastick*.

“ Prayer's prevail not with a *quaint* disdayne,”

MALONE.

ACT V.

Line 8. —*HOLD up your head, and mince.*] To *mince* is to walk with affected delicacy. So, in the *Merchant of Venice*,

“ —turn two *mincing* steps

“ Into a manly stride.”

STEEVENS.

36. —*a nay-word*—] *i. e.* a watch-word. Mrs. Quickly has already used it in this sense. STEEVENS.

43. —*No MAN means evil but the devil*,—] This is a double blunder; for some, of whom this was spoke, were women. We should read them, *No ONE means*.

WARBURTON.

There is no blunder. In the ancient interludes and moralities, the beings of supreme power, excellence, or depravity, are occasionally styled *men*. So, in *Much ado about Nothing*, Dogberry says: “ God's a good *man*.” Again, in an Epitaph, part of which has been borrowed as an absurd one, by Mr. Pope and his associates, who were not very well acquainted with ancient phraseology:

K ij

“ Do

“ Do all we can,

“ Death is a *man*

“ That never spareth none.”

Again, in *Jeronimo, or the First Part of the Spanish Tragedy*, 1605 :

“ You’re the last *man* I thought on, save the *devil*.”

STEEVENS.

57. ———and the *Welch devil Evans* ?] The former impression, and the *Welch devil Herne* ? But Falstaff was to represent Herne, and he was no Welchman. Where was the attention or sagacity of our editors. not to observe that Mrs. Ford is inquiring for *Evans* by the name of the *Welch devil* ? Dr. Thirlby likewise discovered the blunder of this passage. THEOBALD.

I suppose only the letter *H*. was set down in the MS; and therefore, instead of *Hugh* (which seems to be the true reading), the editors substituted *Herne*.

STEEVENS.

58. ———in a *pit* hard by *Herne’s oak*, ———] An *oak*, which may be that alluded to by Shakspeare, is still standing close to a *pit* in Windsor forest. It is yet shewn as the *oak of Herne*.

STEEVENS.

85. *When gods have hot backs, what shall poormen do?*] Shakspeare had perhaps in his thoughts the argument which Cherea employed in a similar situation. *Ter. Eun.* act iii. sc. v.

“ ————— Quia consimilem luserat

“ Jam olam ille ludum, impendio magis animus
gaudebat mihi,

“ Deum

"Deum sese in hominem convertisse, atque per alienas tegulas

"Venisse clanculum per impluvium, fucum factum mulieri.

"At quem deum? qui templa cœli summa sonit concutit.

"*Ego homuncio hoc non facerem? Ego illud vero ita feci, ac lubens.*"

A translation of Terence was published in 1598.

MALONE.

87. —Send me a cool rut-time, Jove, or who can blame me to piss my tallow?—] This, I find, is technical. In Tuberville's *Booke of Hunting*, 1575: "During the time of their rut, the rats live with small sustenance.—The red mushroome helpeth well to make them *pysse their greace*, they are then in so vehement heate," &c.

FARMER.

In Ray's *Collection of Proverbs*, the phrase is yet further explained: "*He has piss'd his tallow*. This is spoken of bucks who grow lean after rutting-time, and may be applied to men."

STEEVENS.

92. —rain potatoes;—] Potatoes, when they were first introduced in England, were supposed to be strong provocatives. See Mr. Collins's note on a passage in *Troilus and Cressida*, act v.

STEEVENS.

94. —kissing-comfits,—] These were sugar-plums, perfumed to make the breath sweet. So, in Webster's *Dutchess of Malfy*, 1623:

K iij

"—Sure

“——Sure your pistol holds

“Nothing but perfumes or *kissing-comfits*.”

In *Sweetman Arraign’d*, 1620, these confections are called——“*kissing-causes*.” “Their very breath is

sophisticated with amberpellets, and *kissing-causes*.”

Again, in *The Siege, or Love’s Convert*, by Cartwright:

“——kept *musk-plumbs* continually in my mouth,” &c.

Again in *A Very Woman*, by Massinger:

“*Comfits* of ambergris to help our *kisses*.”

For eating these, queen Mab may be said, in *Romeo and Juliet*, to *plague their lips with blisters*. STEEVENS.

94. ——*cringoes*.] So, in *Drayton’s Polyolbion*,

“Whose root th’ *Eringo* is, the reines that doth inflame,

“So strongly to performe the *Cythrean game*.”

HENDERSON.

100. ——*fellow of this walk*,——] Who the *fellow* is, or why he keeps his shoulders for him, I do not understand.

JOHNSON.

To the keeper the *shoulders* and *humbles* belong as a perquisite.

GREY.

So, in *Friar Bacon and Friar Bungay*, 1599,

“Butter and cheese, and *humbles* of a deer,

“Such as poor keepers have within their lodge.”

So, in *Holinshed*, 1586, vol. I. p. 204: “The keeper, by a custom——hath the skin, head, *umbles*, chine and *shoulders*.”

Holinshed informs us, that in the year 1583, for the entertainment of prince Alasco, was performed “a

verie

verie statelie tragedie named *Dido*, wherein the queen's banquet (with Eneas narration of the destruction of Troie) was livelie described in a marchpaine patterne, —*the tempest wherein it hailed small confects, rained rose-water, and snow an artificial kind of snow*, all strange, marvellous and abundant." On this circumstance very probably Shakspeare was thinking, when he put the words quoted above into the mouth of Falstaff.

STEEVENS.

A *walk*, is that district in a forest, to which the jurisdiction of a particular keeper extends. So, in *Lodge's Rosalynd*:

"Tell me, forester, under whom maintainest thou thy *walks*?"

Again, *ibid.* "Thus, for two or three days he walked up and down with his brother, to shew him all the commodities that belonged to his *walke*." MALONE.

104. *You ORPHAN heirs of fix'd destiny,*] But why *orphan heirs*? Destiny, whom they succeeded, was yet in being. Doubtless the poet wrote:

You OUPHEN heirs of fix'd destiny,

i. e. you *elpes*, who minister, and succeed in some of the works of destiny. They are called, in this play, both before and afterwards, *ouphe*s; here *ouphen*; *en* being the plural termination of Saxon nouns. For the word is from the Saxon *Alrenne*, *lamia*, *dæmones*. Or it may be understood to be an adjective, as *wooden*, *woollen*, *golden*, &c.

WARBURTON.

Dr. Warburton corrects *orphan* to *ouphen*; and not without

without plausibility, as the word *ouphes* occurs both before and afterwards. But I fancy, in acquiescence to the vulgar doctrine, the address in this line is to a part of the *troop*, as mortals by birth, but adopted by the fairies: *orphans* in respect of their real parents, and now only dependant on *destiny* herself. A few lines from Spenser will sufficiently illustrate this passage:

“The man whom *heavens* have *ordaynd* to bee

“The spouse of *Britomart* is *Arthegall*.

“He wonneth in the land of *Fayerree*,

“Yet is no *Fary* borne, ne sib at all,

“To *elfes*, but sprong of seed *terrestriall*,

“And whilome by false *Faries* stolen away,

“While yet in infant cradle he did crall.” &c.

Edit. 1590. b. iii. st. 26.

FARMER.

The old orthography of *elf* is thus, *elphe* and *phayrie*. See *Middleton's Family of Love*, 1602. Might we not read *elphen*?

HENDERSON.

116. Crier *Hobgoblin*, make the *fairy* o-yes.

Eva. *Elves*, list your names; silence, you *airy* toys.]

These two lines were certainly intended to rhyme together, as the preceding and subsequent couplets do; and accordingly, in the old editions, the final words of each line are printed, *oyes* and *toyes*. This, therefore, is a striking instance of the inconvenience which has arisen from modernizing the orthography of Shakspeare.

TYRWHITT.

117. *Elves list your names, &c.*] The modern editors, without any authority, have given these lines to *Sir Hugh*. But in the only authentick antient copy, the first folio, they are attributed to *Pistol*; and ought to be restored to him. Neither he, indeed, nor *Mrs. Quickly*, seem to have been introduced with much propriety here; nor are they named by Ford in a former scene, where the intended plot against Falstaff is mentioned. It is highly probable, as the modern editor has observed, that the same performers, who had represented *Pistol* and *Quickly*, were afterwards from necessity employed as fairies. Their names thus crept into the copies.

MALONE.

120. —as *bilberry*.] The *bilberry* is the *whortleberry*. Fairies were always supposed to have a strong aversion to sluttishy. Thus, in the old song of *Robin Good Fellow*. See Dr. Percy's *Reliques*,

“When house or hearth doth sluttish lye,

“I pinch'd the maidens black and blue,” &c.

STEEVENS.

126. REIN up the organs of her fantasy;] i. e. curb them, that she be no more disturbed by irregular imaginations, than children in their sleep. For he adds immediately:

Sleep she as sound as careless infancy.

So, in *The Tempest*:

“Give not dalliance too much the REIN.”

And, in *Measure for Measure*:

“I give my sensual race the REIN.”

To

To give the rein, being just the contrary to *rein up*.
The same thought he has again in *Macbeth*:

“ ——— Merciful powers !

“ Restrain in me the cursed thoughts that nature
ture

“ Gives way to in repose.” WARBURTON.

This is highly plausible ; and yet, *Raise up the organs of her fantasy*, may mean, *elevate her ideas above sensuality, exalt them to the noblest contemplation*.

STEEVENS.

Bede is enjoined, wherever he finds a maid, *though* she, after having prayed to the deity, should sleep in consequence of her innocence, as soundly as an infant to *elevate* her fancy, and amuse her mind with some delightful vision.—A comma should, I think, be placed after *fantasy*, and a semicolon after *infancy*. *Sleep she*—has the force of—*though* she sleep. MALONE.

134. *In state as wholesome*,——] The Oxford editor, not knowing the meaning of *wholesome*, has altered it to,

In site as wholesom,

and so has made the wish a most absurd one. For the site or situation must needs be what it is, till the general destruction. But *wholsom* here signifies *integer*. He wishes the castle may stand in its present state of perfection, which the following words plainly shew
——as in state 'tis fit. WARBURTON.

136. *The several chairs of order, look you scour with uice of balm, &c.*] It was an article of our ancient luxury, to rub tables, &c. with aromattick herbs.

Pliny

Pliny informs us, that the Romans did the same to drive away evil spirits. STEEVENS.

148. ———*charaflery.*] For the matter with which they make letters. JOHNSON.

So, in another of our author's plays:

"All the *charaflery* of my sad brows."

i. e. all that seems to be written on them.

STEEVENS.

155. ———*of middle earth.*] Spirits are supposed to inhabit the ethereal regions, and fairies to dwell under ground; men therefore are in a middle station.

JOHNSON.

So, in the antient metrical romance of *Syr Guy of Warwick*, bl. l. no date:

"Thou mayst them flea with dint of swearde,

"And win the fayrest mayde of *middle erde.*"

Again:

"———— the best knight

"That ever was in *middle earde.*"

Again, in Gower, *De Confessione Amantis*, fol. 26.

"Adam for pride lost his price

"In *mydell erth.*"

Again in an ancient alliterative ode, quoted by Mr. Warton, in his *History of English Poetry*:

"*Middle-erd* for mon was made."

Again, the MSS. called *William and the Werwolf* in the library of King's College, Cambridge, p. 15.

"And seide God that madest man and all *middle erthe.*"

STEEVENS.

The

The phrase signifies neither more nor less, than the *earth* or *world*, from its imaginary situation in the *midst* or *middle* of the Ptolemaic system, and has not the least reference to either spirits or fairies.

REMARKS.

158. *Vile worm*, thou wast o'er-look'd even in thy birth.] The old copy reads—*vild*. That *vild*, which so often occurs in these plays, was not an error of the press, but the pronunciation of the time, appears from these lines of Heywood, in his *Pleasant Dialogues and Dramas*, 1637:

“EARTH. What goddess, or how *styl'd*?

“AGE. *Age* am I call'd

“EARTH. Hence false virago *vild*.”

MALONE.

159. *With trial-fire, &c.*] So Beaumont and Fletcher, in the *Faithful Shepherdess*:

“In this flame his finger thrust,

“Which will burn him if he lust;

“But if not, away will turn,

“As loth unsported flesh to burn.” STEEVENS.

169. Eva. *It is right indeed*,——] This short speech, which is very much in character for sir Hugh, I have inserted from the old quarto, 1619.

THEOBALD.

172. ——*and luxury!*] *Luxury* is here used for *incontinence*. So, in *K. Lear*, “To't *luxury* pell-mell, for I lack soldiers.”

STEEVENS.

173. *Lust is but a bloody fire,*] A *bloody fire*, means

means a fire in the blood. In *The Second Part of Hen.*

IV. act iv. the same expression occurs :

“ Led on by bloody youth,” &c.

i. e. sanguine youth.

STEEVENS.

Again in *the Tempest*, we have the very expression of the text :

—— “ the strongest oaths are straw,

“ To the fire i' the blood.”

And in *Othello* : “ It is merely a lust in the blood.”

MALONE.

181. *During this song*,—] This direction I thought proper to insert from the old quartos. THEOBALD.

——*they pinch him.*] So, in Lylly's *Endymion*, 1591 : “ The fairies dance, and with a song, pinch him.” And, in his *Maid's Metamorphosis*, 1600, they threaten the same punishment.

STEEVENS.

207. ——*how wit may be made a Jack-a-lent*,——]

A Jack o'Lent appears to have been some puppet which was thrown at in Lent, like Shrove-tide cocks.

So, in the old comedy of *Lady Alimony*, 1659 :

“ ——throwing cudgels

“ At *Jack-a-lents*, or Shrove-cocks.”

Again, in Beaumont and Fletcher's *Tamer Tamed* :

“ ——if I forfeit,

“ Make me a *Jack o' Lent*, and break my shins

“ For untagg'd points and counters.”——

Again, in Ben Jonson's *Tale of a Tub* :

“ ——on an Ash-Wednesday,

“ Where thou didst stand six weeks the *Jack o' Lent*,

L

“ For

“ For boys to hurl three throws a penny at thee.”

STEEVENS.

218. — *a coxcomb of Frize?*] *i. e.* a fool's cap made out of Welch materials. Wales was famous for this cloth. So, in *K. Edward I.* 1599: “ Enter Lluellin, alias Prince of Wales, &c. with swords and bucklers, and *frieze* jerkins.” Again: “ Enter Sussex, &c. with a mantle of *frieze*.” “ —my boy shall weare a mantle of this country's weaving, to keep him warm.”

STEEVENS.

243. —the Welch *flannel*;—] The very word is derived from a *Welch* one, so that it is almost unnecessary to add that *flannel* was originally the manufacture of Wales. In the old play of *K. Edward I.* 1599: “ Enter Hugh ap David, Guentlian his wench in *flannel*, and Jack his novice.” Again:

“ Here's a wholesome Welch wench,

“ Lapt in her *flannel* as warm as wool.”

STEEVENS.

243. — *ignorance itself is a plummet o'er me:—*] Though this be perhaps not unintelligible, yet it is an odd way of confessing his dejection. I should wish to read:

—*ignorancee itself* has a plume o' me:

That is, I am so depressed, that ignorance itself plucks me, and decks itself with the spoils of my weakness. Of the present reading, which is probably right, the meaning may be, I am so enfeebled, that *ignorance itself* weighs me down and oppresses me.

JOHNSON.

“ Ignorance,

"Ignorance itself, says Falstaff, is a *plummet* o'er me." If any alteration be necessary, I think, "Ignorance itself is a *planet* o'er me," would have a chance to be right. Thus Bobadil excuses his cowardice: "Sure I was struck with a *planet*, for I had no power to touch my *weapon*."

FARMER.

Dr. Farmer might have supported his conjecture by a passage in *K. Henry VI.* where Queen Margaret says, that Suffolk's face,

"———rul'd like a wandering *planet* over me."

STEEVENS.

Perhaps Falstaff's meaning may be this: "Ignorance itself is a *plummet* o'er me: i. e. *above me*;" ignorance itself is not so low as I am, by the length of a *plummet-line*.

TYRWHITT.

A passage in our author's 78th *Sonnet* adds some support to the emendation proposed by Dr. Johnson:

"Thine eyes, that taught the dumb on high to sing,

"And heavy *ignorance* aloft to fly———."

If *plume* be the true reading, Falstaff, I suppose meant to say, that even ignorance, however heavy, could soar above him.

MALONE.

Ignorance *itself* is a *plummet* o'er me—i. e. serves to point out my obliquities. This is said in consequence of Evans's last speech. The allusion is to the examination of a carpenter's work by the *plum-line* held over it; of which line Sir Hugh is here represented as the *lead*.

HENLEY.

255. Mrs. Ford. *Nay, husband—*] This and the following little speech I have inserted from the old quartos. The retrenchment, I presume, was by the players. Sir John Falstaff is sufficiently punished, in being disappointed and exposed. The expectation of his being prosecuted for the twenty pounds, gives the conclusion too tragical a turn: Besides, it is *poetical justice* that Ford should sustain this loss, as a fine for his unreasonable jealousy. THEOBALD,

255. —*laugh at my wife—*] The two plots are excellently connected, and the transition very artfully made in this speech. JOHNSON.

282. —*marry boys ?*] This and the next speech are likewise restorations from the old quarto.

STEEVENS.

321. Page. *Well, what remedy?*] In the first sketch of this play, which, as Mr. Pope observes, is much inferior to the latter performance, the only sentiment of which I regret the omission, occurs at this critical time. When Fenton brings in his wife, there is this dialogue.

“ Mrs. Ford. *Come Mrs. Page, I must be bold with you,*

’Tis pity to part love that is so true

Mrs. Page. [Aside.] *Although that I have missed in my intent, Yet I am glad my husband’s match is cross’d.*

—*Here Fenton, take her.—*

Eva. *Come, master Page, you must needs agree.*

Ford.

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Ford. *I' faith, Sir, come, you see your wife is pleas'd.*

Page. *I cannot tell, and yet my heart is eas'd;
And yet it doth me good the doctor miss'd.*

Come hither Fenton, and come hither daughter."

JOHNSON.

THE END.



